

OCTOBER 10, 1953

MOTION PICTURE HERALD

ALLIED:

*Cool on arbitration talks
if rentals are excluded*

*Seeks voice in production
through stock buying*

Endorses COMPO program

REVIEWS (In Product Digest): THE LIVING DESERT, THE CAPTAIN'S PARADISE, LITTLE FUGITIVE, TANGATIKA, MURDER ON MONDAY, TIME GENTLEMEN PLEASE!, SHADOWS OF TOMBSTONE, THE GAY ADVENTURE, DONOVAN'S BRAIN, EL PASO STAMPEDE

Better Theatres

for OCTOBER

Schlanger on "Wide Screen" Size
Mees on Building a PR Program
The New Plaza in Vernon, Texas

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In Two Sections, Section One

HEARD ACROSS



"TAKE THE HIGH GROUND!"

Ansco Color

BELOW:

Crowds pack Texas theatres. Contact your local Army representative for full cooperation. There is still time to enter M-G-M's "Lucky 7" Showmanship Contest on this picture, as well as others.

TEXAS TORNADO IN STATE-WIDE SATURATION!

When the M-G-M whirlwind hit Texas with state-wide saturation bookings there wasn't a lonely cashier in the Lone Star State. They were busy with happy customers, as you'll be when you get behind this great audience attraction.



M-G-M presents in Color by Ansco "TAKE THE HIGH GROUND!" starring Richard Widmark • Karl Malden Carleton Carpenter • Russ Tamblyn • and Elaine Stewart • Story and Screen Play by Millard Kaufman Directed by Richard Brooks • Produced by Dore Schary

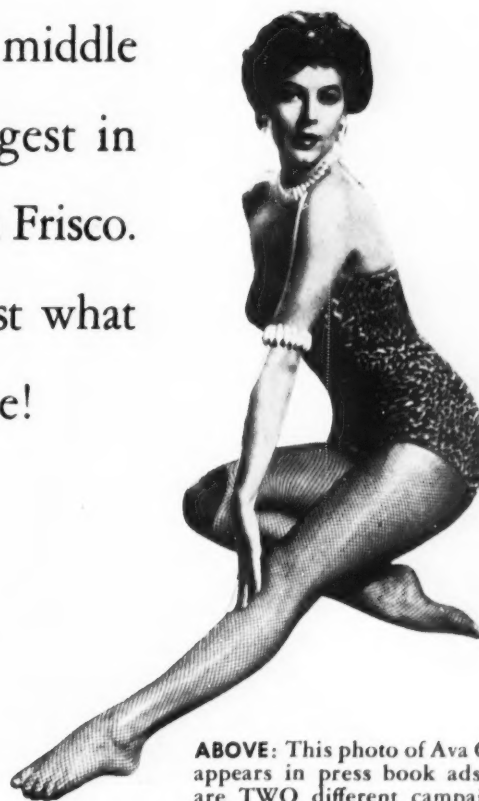
S THE NATION!



FIRST 2 CITIES!
FRISCO, NEW YORK
MOGAMBOXOFFICE!

Music Hall, N. Y. opening topped famed
"King Solomon's Mines" right in the middle
of World Series competition! Biggest in
two years (except "Quo Vadis" and "Ivanhoe") in Frisco.
Greatest of all African adventures. Just what
the public wants. It's Mogamboxoffice!

*M-G-M presents in Color by Technicolor "MOGAMBO"
starring Clark Gable • Ava Gardner • with Grace Kelly
Screen Play by John Lee Mahin • Based Upon a Play by Wilson
Collison • Directed by John Ford • Produced by Sam Zimbalist*



ABOVE: This photo of Ava Gardner appears in press book ads. There are TWO different campaigns on "Mogambo."

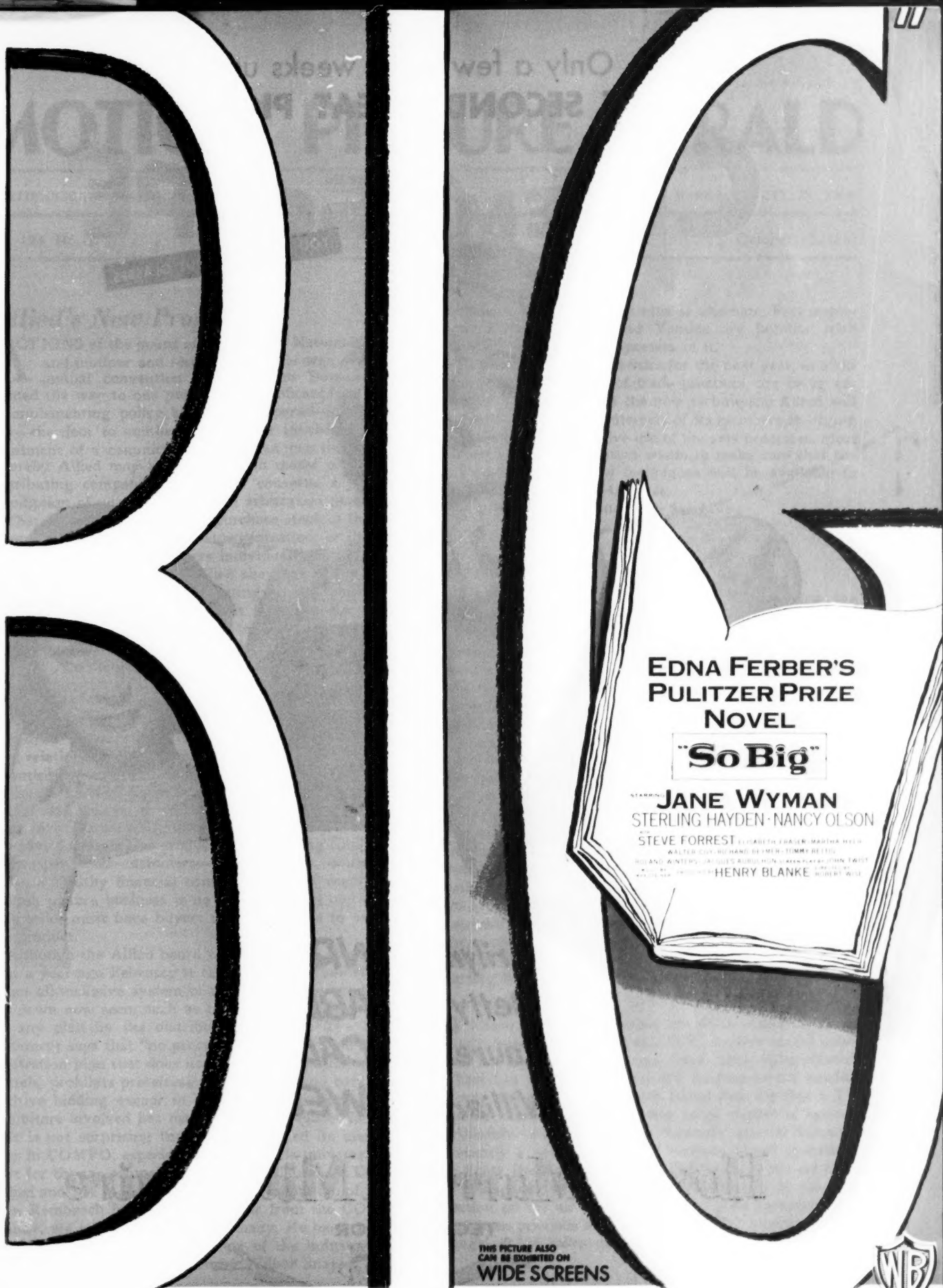
He
stood there
so big.

Love
had come,
intense,
unashamed.--

She was
ready to forget
she'd ever
been a
lady...



THE BIGGEST WOMAN-APPEAL ATTRACTI



EDNA FERBER'S
PULITZER PRIZE
NOVEL

"So Big"

STARRING **JANE WYMAN**
STERLING HAYDEN • NANCY OLSON

CASTING BY STEVE FORREST
WALTER DILL, RICHARD BEJMER, TIMMY BELLO
ROD AND WINTER, JACQUES BURTON, GREENGLASS, JOHN TWEED
PRODUCED BY HENRY BLANKE DIRECTED BY ROBERT ROSE

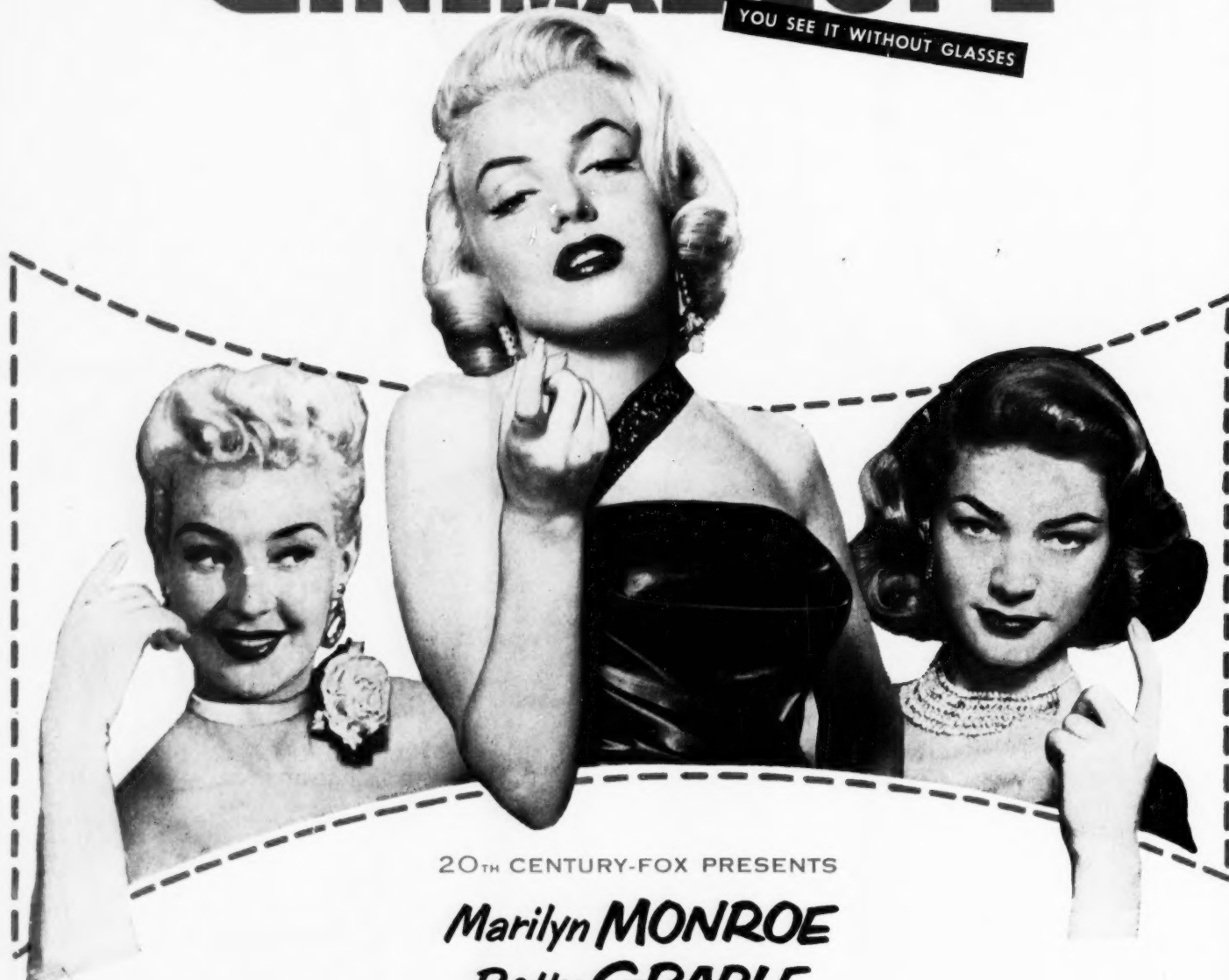
THIS PICTURE ALSO
CAN BE EXHIBITED ON
WIDE SCREENS



ON SINCE WARNERS' 'JOHNNY BELINDA'!

Only a few more weeks until
THE SECOND GREAT PICTURE
IN
CINEMASCOPE

YOU SEE IT WITHOUT GLASSES



20TH CENTURY-FOX PRESENTS

Marilyn **MONROE**

Betty **GRABLE**

Lauren **BACALL**

and *William* **POWELL** in

How To Marry A Millionaire

TECHNICOLOR



Tell 'em that the gals are coming... ...and watch the records fall!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 2

October 10, 1953



Allied's New Program

ACTIONS of the board of directors of National Allied and motions and resolutions of the organization's annual convention this week in Boston have opened the way to one potentially significant new form of implementing policy and have reopened—conditionally—the door to another. The former involves the appointment of a committee to work out practical means whereby Allied may acquire stock in major producing-distributing companies. The latter concerns a possible resumption of negotiations for an arbitration plan.

That Allied has the right to purchase stock of the film companies, either as a national organization, or through regional units, or by members individually, is not to be doubted. Abram F. Myers, Allied chairman of the board and general counsel, in commenting on the motion for the study committee, said: "If it is proper for stockholders of film companies also to be stockholders of theatre companies, it is proper for exhibitors to hold stock of film companies."

An analogy may be drawn between the purchase of stock in major film companies by exhibitors with stock purchases by unions in companies in which members are employed. In both cases such stockholders stand in a dual relationship to the corporation. They are interested in both their own welfare as a group and in the welfare of the firm and, through it, of their fellow stockholders.

Concrete benefits to stockholders and to the corporations involved naturally would depend on the calibre of the advice offered. For producing-distributing companies to prosper, their customers—the exhibitors—must also be in a healthy financial condition. In this regard the motion picture business is no different from any other. The seller must have buyers financially able to pay for his product.

Although the Allied board called attention to the fact that a year ago February it called for the establishment of an all-inclusive system of arbitration, the conditions set down now seem such as to make speedy agreement on any plan by the distributors unlikely. The Allied statement says that "no practical benefit" is seen in any arbitration plan that does not include arbitration of film rentals, prohibits prerelease engagements and bars competitive bidding except in situations where one of the exhibitors involved has made a written request for it.

It is not surprising that Allied renewed its membership in COMPO, especially since there is universal support for the tax campaign directed by Col. H. A. Cole of Allied and Pat McGee of TOA. The resignation of Truman Rembusch for personal reasons from the COMPO triumvirate will be surprising to many. He has rendered exemplary service for the welfare of the industry as a whole. His place will be taken by Wilbur Snaper, Allied

president, with Nathan Yamins as alternate. Fortunately both Messrs. Snaper and Yamins are familiar with COMPO and strong supporters of it.

In a sense Allied's activities for the next year, in addition to the usual field of trade practices, are being expanded into the field of the new techniques. Allied will endeavor to serve the interests of its members in urging coordination and effective use of the new processes. Most especially the organization wants to make sure that the advantages of the new techniques will be available to small as well as large theatres.

It is going to be a busy year for Allied.

■ ■ ■

British Pact Renewal

THE recent announcement of the fact that the negotiators for the American film industry and the British Government's Board of Trade had reached agreement on a renewal of the film remittance agreement is noteworthy beyond the sectors of those immediately concerned with film export business and the financial status of the major companies. In these days when so many international talks bog down in endless negotiations and never reach agreement, it is significant that the meeting of the minds came reasonably promptly. Naturally neither side got what it wished. Compromise is always an essential of negotiation on subjects that do not involve matters of principle. It is fundamental that the British theatres need American films and the American film industry needs the earnings from that market. A collapse of relations would do more in both countries to harm the industry than have the inroads of television. Hollywood, as constituted, cannot exist without the overseas market and Britain constitutes the most important part of the overseas market. This should be a well-remembered fact by all concerned, including the crafts.

■ ■ ■

Q Those who had expected the FCC authorization of many hundreds of additional TV stations would solve the industry cost problems have been disappointed. There has been no rush for TV licenses in the smaller towns and cities. It has been found thus far that a TV station needs to be in a pretty large market to operate profitably. All the problems, however, are not financial. Recently a new \$500,000 TV station started operations in Santa Barbara, California. The howls of the set owners have not yet been quieted. The effect of the new station on the air simply blanketed good reception that had been previous enjoyed from the TV stations in Los Angeles, 125 miles distant!

—Martin Quigley, Jr.

Letters to the Herald

The Small Theatre

TO THE EDITOR:

I read with a great deal of interest Hugh Martin's letter in *The Herald* of July 25 with particular regard to speakers in small theatres.

I have noticed that there is a tendency to give most of the attention to the problems of the larger theatres in describing the new methods of sound and wide screens. I do not think that this is at all intentional but as Mr. Martin stated, more the enthusiasm of the equipment companies. Recently, I was told by one of the "old heads" on Kansas City Film Row to go pretty slow in what we did in regard to Stereophonic Sound or similar methods. Your letter has given me further thought. The average small theatre has no money to throw away on equipment that may soon become obsolete.

Our theatre (started about 1907) is fifty feet wide with a comparatively short throw. I don't see what use a bunch of speakers will do in this type of house. Recently saw "Shane" in Indianapolis, where it was advertised as Stereophonic Sound and Panoramic Screen. The picture seemed to be about three feet wider than usual with the heads of the actors cut off part of the time. The sound was no different than we hear in our own theatre. What are we to believe these days? Believe it or not, an old public relations man told me the day after the Mason Bill was vetoed, "If the movies were not such liars it would help."—*SHIRLEY W. BOOTH, Booth Theatre, Rich Hill, Missouri.*

Film Censorship

TO THE EDITOR:

Since returning to the U. S. A., I was amazed to learn that we still have censorship of films in several states, but the worst I find is the State of Maryland, where they have a censor, who reminds me of the time I first went to Singapore to establish one of the major companies in business. Well, there was a certain British captain who was the censor.

This man hated everything American, but especially American films. He would ban films in their entirety or if he did pass any he would cut the guts out of them. And God help you if you had a musical! If he left a sequence intact where the beautiful girls would be clad in abbreviated costumes, he would make you hire a painter to cover the girls' legs on your posters and photographs. Well, realizing that this man could not be reasoned with, I decided to go over

his head, and the only people who could overrule him were the Government Council.

I became acquainted with a couple of these gentlemen who, while pro-British, were not anti-American, and besides they were men who could be reasoned with. Almost a complete change took place; however, censorship was maintained.

Now to find that we have a prototype of the captain here in the U. S. A. is hard to swallow. I can't seem to reconcile this with the work I did for 25 years in foreign countries to sell the American way, and I think it's about time that the American companies got together and fought this evil that will try to control what you ought to read or see. It's bad enough to see that the American picture companies allow themselves to be kicked around in almost all parts of the world, because they are afraid to put up a fight, but here, what is there to be afraid of? It is still a Free Democracy, or am I living in a Fool's Paradise?

I hope you will pardon my liberty in suggesting that I believe it is the duty of your invaluable paper to give this matter your serious consideration, and fight the battle for the film industry.—*NAT LIEBESKIND, New York City.*

Editorial Lauded

TO THE EDITOR:

Your editorial of September 5, "A Challenge to Pessimists," is really brilliant, and everyone in our industry ought to read it and then profit by it.

You have summed up, so concisely, the rebuttal to those downbeaters in our industry and I am sure the editorial will have a salutary effect.—*MERVIN HOUSER, Eastern Ad-Publicity Director, RKO Radio Pictures, Inc., New York.*

Old Type Showmanship

TO THE EDITOR:

I'm still of the opinion that the theatre officials and managers are using only twenty-five percent of their efforts to the good old type showmanship. The size of the screen is *not* the complete answer to the "problem."—*CURT DRADY, Seban, Inc., Columbus, Georgia.*

Why 3-D?

TO THE EDITOR:

Since 3-D doesn't make a good show out of a poor show and it won't make a good show better, why have it?—*D. G. RAUENHORST, Murray Theatre, Slayton, Minn.*

MOTION PICTURE HERALD

October 10, 1953

ALLIED STATES, in convention, seeks remedy for product shortage; is cool to arbitration; Spyros Skouras says use of new techniques essential to all theatres **Page 12**

SNAPER named to replace Rembusch for Allied on COMPO triumvirate **Page 13**

SINDLINGER reports to Allied newspaper film page readership down **Page 16**

PUBLIC responsibility must be met, Barnett tells SMPTE meeting **Page 17**

CINERAMA opens big in Philadelphia, marks first year in New York **Page 20**

MGM announces two-year production schedule of 40 films **Page 20**

TERRY RAMSAYE Says—A column of comment on matters cinematic **Page 22**

DISNEY plans total of fourteen features through 1955 **Page 22**

COLUMBIA signs deal for use of Nord system on past and future 3-D **Page 24**

POLAROID Company plans to assist exhibition on 3-D equipment **Page 24**

"**THE ROBE**" continues to set records, opens in eleven key cities **Page 27**

CEA in Britain offers two new plans for Eady implementation **Page 27**

"**INFERNO**" to be offered for British release in 2-D **Page 27**

BREWER joins Allied Artists as executive assistant to Broidy **Page 28**

SKOURAS anti-trust action complaint in New York court amended **Page 28**

PARAMOUNT schedules meeting of sales executives next week **Page 30**

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CECIL B. DeMILLE has told Government officials that an adequate U. S. overseas film program cannot be carried on with the present budget allowance. Congressional slashes in the appropriations for the U. S. Information Agency resulted in cutting the film program from a requested \$10,000,000 to \$3,000,000 in the current fiscal year. Shortly before Dr. Robert L. Johnston resigned as head of the information program he was told by Mr. DeMille, film consultant for the program, that the U. S. was falling far behind the Soviet Union in film propaganda, and the Hollywood producer repeated this observation to USIA officials in Washington last week.

► Professor Henri Chretien, French scientist who developed the anamorphic lens used in 20th Century-Fox's CinemaScope, worked in California 43 years ago at the Mt. Wilson Observatory. Recently he observed, "Hollywood was famous then too—as an ostrich farm."

► President Eisenhower this week ruled out any possibility that the Administration will ask Congress next year for a general retail sales tax. He and Secretary of the Treasury Humphrey issued statements that the Treasury had decided that this field belonged exclusively to states and municipalities. The Treasury is now studying how to reassign the various excise taxes, the President said, adding that he did not know what conclusions the Department would reach.

► The Supreme Court really gets down to business Monday, October 12, and six film cases have piled up during its summer recess. The justices have already agreed to hear argument on two of the six cases, and will announce shortly what it intends to do with the other four. Included in these four are two censorship cases—challenging Ohio's ban on "M" and New York's ban on "La Ronde."

► The Federal Communications Commission is gradually speeding up its processing of television sta-

tion applications, and also is cutting down the amount of investigating it does on applications to transfer TV licenses.

► Nat Holt, independent producer releasing through Paramount, is a former exhibitor who likes to get out in the field and talk to his old colleagues. Back in Hollywood after his most recent swing around the country he said, "In the theatre man's opinion it is very important that producers know what not to make as well as what to make." In general, he observed, exhibitors are vitally interested in the product that will be available and they would like a voice, even an informal one, in the planning of subjects for their screens.

► A low-cost improved color television picture tube, now ready to go into mass production for home receivers, was announced this week by Bruce A. Coffin, president of CBS-Hytron, electronic tube manufacturing division of the Columbia Broadcasting System. The new tube, called the CBS-Colortron, is said to be simple to mass produce in large-

screen sizes and in rectangular shapes, retaining the same qualities of stability and dependability of performance as black and white tubes.

► While the annual election of Allied States Association officers will not be held until the winter meeting of the board of directors, the names of John Wolfberg, of Denver, and Ben Marcus, of Milwaukee, were the two mentioned most often at the Allied convention in Boston this week as possible successors to Wilbur Snaper, president. He is ending his second term in the post and it is thought unlikely that he will remain for a third. Convention delegates also were of the opinion that the new president will come from the west—as opposed to Mr. Snaper's native New Jersey.

► Councilman Victor H. Blanc of Philadelphia, a former chief barker of the Philadelphia Variety Club, said this week that he would start immediately to fight for repeal of the city's "inequitable" 10 per cent admission tax.

IN BETTER THEATRES

In the second article of his series, "Theatres and the New Techniques," Ben Schlanger, noted architect and consultant in theatre design, comes to the problem of sizing the "wide screen" picture while confronted with different "systems" and variations in allowable image proportions. With survey data and many years of first-hand observation to guide him, he submits procedures for conditions found in most existing theatres. "Sizing the Picture for Wide Screen" begins on page 16.

* * * *

Constructed while 3-D and "wide screen" were shaping into new forms for the art, the Interstate Circuit's Plaza in Vernon, Tex., is the first theatre to open equipped for both of these techniques. The Plaza is pictured and described on pages 14-15.

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This week in pictures



by the Herald

ANNOUNCEMENT, by Disney Productions' sales organization. The scene in New York as a record schedule of 14 features was announced. (See page 22.) Above are Leo Samuels, sales manager; Irving Ludwig, domestic sales manager; and Charles Levy, eastern publicity director.



by the Herald

CHARLIE JONES dropped by The Herald office in New York the other day en route to the Boston Allied convention. Charlie is secretary of Allied of Iowa-Nebraska.



by the Herald

MILTON MOHR has become eastern publicity manager for RKO Pictures. He had been assistant publicity manager since April, at which time he came to the company from Paramount's New York publicity department. The manager's position had been vacant.



by the Herald

ABNER GRESHLER, producer and director, was in New York last week negotiating for release of his latest, "Yesterday and Today," which features George Jessel, and which, he said, will probably be shown to exhibitors at the Theatre Owners of America Chicago convention. He is planning for his next, "Mossadegh and the Shah."



SIDNEY G. DENEAU has been named general sales assistant to E. K. O'Shea, vice-president of Paramount Film Distributing Corporation. Mr. Deneau has been with Fox Film, Fabian Theatres, Selznick Releasing Organization, and Lopert Films. He starts his new assignment Monday, in New York.



TEA-TILLATING. Dedicating the \$25,000 sterling silver tea set, replica of one given Queen Elizabeth, at the Pump Room, Chicago. The happy drinkers are James Hart, Ambassador Hotels president; and Mrs. John Milliken and Mrs. John Foster of the Evanston Cradle Society Junior Auxiliary, which sponsored Warners' "Beggar's Opera" premiere in the Ziegfeld theatre.



by the Herald

PERSONAL TESTIMONY about Mel Gold, board chairman of the National Television Film Council is given by Irving Mack, standing, president of Filmack Corporation, at the Council luncheon for Mr. Gold last week in New York. On the dais are Edwin James, editor; Arche Mayers, NTFC president; Mr. Gold; and Dr. Alfred Goldsmith, NTFC director and consulting engineer.



IN BIRMINGHAM, at the trade showing of MGM's "Take the High Ground," star Elaine Stewart makes the acquaintance of Norris Hadway, manager of the Alabama Theatre; W. R. Griffin, Cullman, Ala., exhibitor; and Harry Curl and Paul Engler, Birmingham exhibitors.

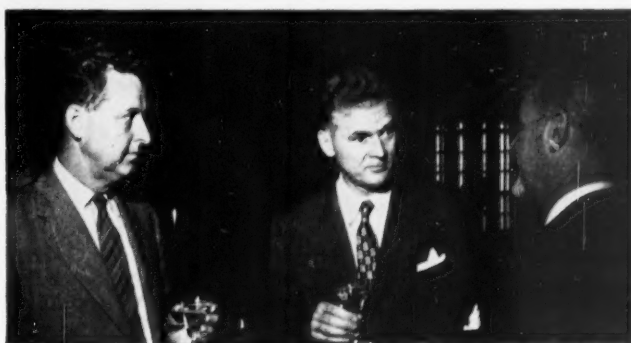


by the Herald

VISITORS FROM ITALY, producers Carlo Ponti, left, and Dino de Laurentis, right, are introduced at a Paramount New York office interview by Dr. Renato Gualino, president of Italian Films Export. Paramount will distribute their "Ulysses" and additional films here and in Canada. The producing team this week visited the Coast studio.



TRAVELER. James R. Grainger, RKO Pictures president, second from left, making a European tour, meets friends in London. With him are, left and right, Peter and Hope Burnup, Quigley Publications London office; Robert Wolff, RKO Pictures British managing director; and Lawrence Kent, 20th-Fox and Gaumont British representative. Mr. Grainger also visited Paris and Rome. He returned to New York early this week.



by the Herald

CELEBRATION. It was at the Waldorf-Astoria Starlight Roof, New York, last Friday evening, and was thronged. It marked the 20th anniversary of Reeves Sound studios. Above, Hazard Reeves, center, who also is Cinerama president, with Herbert Barnett, Society of Motion Picture and Television Engineers president.

ALLIED SEEKING REMEDY FOR PRODUCT SHORTAGE; COOL ON ARBITRATION

by MARTIN QUIGLEY, Jr.

BOSTON: At this year's Allied convention the new techniques, together with the current and prospective product shortage resulting from their development, overshadowed the usual trade practice problems of rental terms and clearances.

Meeting October 5-7 at Boston's Sheraton Plaza Hotel over 300 exhibitor delegates devoted most of their considerations, directly and indirectly, to product. The exhibitors expressed present and future worries about insufficient product. The concerns resulted in the establishment of a committee to investigate how Allied members by stock purchase could influence the managements of the major film companies to order an increase in production schedules.

CinemaScope received more attention than any of the other new processes although interest in demonstrations of Nord single strip 3-D and other 3-D exhibits was surprising in view of the general dissatisfaction with recent 3-D releases.

Two resolutions bearing on the subject were unanimously adopted by the convention Wednesday afternoon. The first asked that producers consider releasing CinemaScope product in standard version for conventional theatres not equipped for CinemaScope, and for all drive-ins. The second adopted in its entirety the resolution passed by Allied of Eastern Pennsylvania last week which asked for standardization on a 2 to 1 ratio for all films including those in an anamorphic process.

Spyros P. Skouras, president of Twentieth Century-Fox, in Boston for the opening of "The Robe" asked for permission to answer

in person a long series of questions concerning CinemaScope and its equipment. 20th-Fox plans were restated forcibly as well as the firm's determination to have CinemaScope productions presented in the best manner possible, with quality screens, anamorphic lenses and stereophonic sound used. CinemaScope films will not be offered to unequipped theatres. Mr. Skouras emphasized that CinemaScope was being developed not for a few "CinemaScope theatres but for all theatres."

KEYNOTER



TRUMAN REMBUSCH of Indiana

The status of the tax repeal campaign was outlined to the convention by Col. H. A. Cole and there was general agreement that tax relief is the number one order for all in the industry.

In keeping with the custom of Allied conventions in recent years a feature of the meeting was a number of film clinics for exhibitors in various types of operations.

Prior to the opening of the convention the Allied board of directors met for three days. Principal actions taken were the renewal of the organization's membership in COMPO with Wilbur Snaper, Allied president, replacing Truman Rembusch on the COMPO triumvirate, and a slight opening of the door to further negotiations looking to an arbitration plan. It is not expected that arbitration will be promptly established because the Allied board insists that distribu-

PRESIDENT



WILBUR SNAPER of New Jersey

tors agree to arbitration of film rentals, a ban on competitive bidding unless requested by an exhibitor, and a prohibition against prerelease engagements.

Wednesday afternoon the following resolutions, introduced by Leon Bach, chairman of the resolutions committee, were adopted unanimously:

1. Thanking Allied Theatres of New England, hosts for the convention;
2. Congratulating Col. H. A. Cole for his part in the tax repeal fight last spring and pledging complete support for the new campaign;
3. Thanking Trueman Rembusch for serving on the COMPO triumvirate, for his work in the tax fight, and for his keynote speech;
4. Congratulating Rube Shor for his testimony last summer before the Senate Small Business Committee;
5. Congratulating Wilbur Snaper for his contributions to the welfare of Allied;
6. Requesting the distributors in connection with extended run engagements to compute clearance from the first week of the prior engagement (or other normal period) instead of from the end of the engagement;
7. Thanking Mr. Skouras for coming to the convention; urging that the test offered by Mr. Skouras of standard versus stereophonic sound be made as quickly as possible; urging that tests be made of various screens for CinemaScope; asking that CinemaScope product be released in standard form for unequipped conventional theatres and for

THE HOST



NORMAN GLASSMAN, general chairman

all drive-ins; and urging 20th Century-Fox to produce a "substantial number" of conventional pictures to alleviate the product shortage;

8. Adopting the Allied of Eastern Pennsylvania resolution calling for standardization on a 2 to 1 aspect ratio for all productions, including anamorphic, and citing the dangers in the present "confused and muddled equipment situation."

9. Calling for the appointment of a committee to investigate fire insurance rates with a view to reduction.

The convention also unanimously endorsed the resolution adopted by the board on arbitration and the stand taken by Abram Myers.

Facing what might have been a hostile audience, because of criticism of the cost of CinemaScope equipment, Mr. Skouras won a warm ovation when he appeared late Tuesday.

"You can't sit there with 2-D and the same square screen that television offers the public free and expect patrons to pay you for it," he earnestly told the convention.

"Realizing that," he said, "20th Century-Fox has invested more than \$10,000,000 in the development and production of CinemaScope equipment. Doing so taxed the resources of our \$250 million dollar corporation. But we were convinced it had to be done. Our sole aim was to help exhibitors, to aid them in keeping their theatres open, and to make a contribution to the preservation of a great industry."

Stressing this point several times, the 20th-Fox president said at one point that he believed the industry's future depended on how successful the small exhibitor was. "If he vanishes, the industry will vanish. But the industry won't vanish," he said.

Mr. Skouras agreed at one point to authorize a joint test with Allied of "The Robe" in several theatres in widely separated exchange areas without CinemaScope equipment and stereophonic sound. Presumably a standard print of the feature would be used. The purpose of the test would be to give sceptical exhibitors an opportunity to appraise for themselves the additive values offered by CinemaScope. He made it clear, however, that he is convinced the company's policy is right and that exhibitors, if they are to stay in business, cannot stand pat with standard equipment.

He was accompanied to the convention by William Gehring, assistant sales manager; Charles Einfeld, vice-president; and Arthur Silverstone, eastern and Canadian sales manager.

At the conclusion of Mr. Skouras' statement, a previously designated Allied panel of "inquisitors" took over. On it were Mr. Myers, Benjamin Berger, John Wolfberg, Sidney Samuelson and Nathan Yamins with Mr. Rembusch as moderator.

The questioning of Mr. Skouras and Mr. Gehring brought out the following points:

Standard prints of CinemaScope productions can be made but 20th-Fox will not do that because "it would destroy our business," Mr. Skouras said, and added "The Robe" if



AT THE BOARD MEETING: Ben Marcus, Milwaukee; Wilbur Snaper, president; Abram F. Myers, general counsel, and Stanley D. Kane, recording secretary.

released in standard form would gross the same as "David and Bathsheba," but its CinemaScope gross will be two to four times larger.

Arrangements have been made with equipment companies by 20th-Fox to extend credit to exhibitors for the installation of CinemaScope equipment, as needed, and with ample time in which to make payments for it.

CinemaScope equipment is not yet available for drive-ins but when the problems have been licked it will be made available to them.

Twentieth-Fox pays \$1.255 per square foot for CinemaScope screens which are sold by dealers at \$2.10 with the dealers' 20 per cent commission, advertising and overhead. 20th-Fox is making no profit on them. Skouras invited Allied to appoint a committee to visit and inspect the screen manufacturing plants.

That there are very few theatres which would require structural changes to accommodate CinemaScope installations.

That 20th-Fox is hopeful that by the end of November a sufficient supply of CinemaScope equipment to meet immediate needs will be available.

SNAPER FOR ALLIED ON COMPO TRIUMVIRATE

BOSTON: Wilbur Snaper, president of Allied States Association, Monday was named Allied representative on the governing triumvirate of the Council of Motion Picture Organizations. The action followed the Allied board's earlier approval of renewal of membership in COMPO. Mr. Snaper succeeds Trueman Rembusch, who told the board that for family and business reasons he would be unable to continue in the COMPO post, despite the board's urging. Nathan Yamins, of Fall River, Mass., was named alternate to Mr. Snaper. The Allied board also reappointed Col. H. A. Cole co-chairman of the COMPO admissions tax repeal campaign, to serve again with Pat McGee of Denver, Theatre Owners of America's co-chairman.

That in setting terms for CinemaScope productions 20th-Fox will take the added costs to exhibitors into account and will have in mind the conviction that the company cannot stay in business if the exhibitor doesn't make money, too.

Mr. Skouras concluded by again emphasizing that 20th-Fox is convinced it cannot exist without the small exhibitor and that CinemaScope was developed "not to put you out of business but to keep you in it."

Mr. Rembusch announced that the Allied board also had sent inquiries to all companies as to whether or not they would make single track sound prints available with productions made in CinemaScope. He said the following replies were received: Paramount not making pictures in CinemaScope; United Artists, two CinemaScope productions planned but not with stereophonic sound, as of now; Universal, its CinemaScope productions will be available in standard prints also; RKO Radio, no CinemaScope productions planned as of now.

Herbert J. Yates for Republic said there would be no 3-D or CinemaScope in 1953-54, but that all product would be shot for standard and wide screen, with conventional sound track. Metro has made no decision on the type of stereophonic sound it will use.

Col. Cole, Allied's co-chairman of the tax repeal committee, gave a strong admonition to the "grass roots" exhibitors Tuesday to join in the new COMPO campaign for repeal of the Federal admission tax. He warned that the entire job of contacting legislators needs to be done again and that there is less time now than there was last year. "If the same job that was done in last year's campaign is not done now," he warned, "the new campaign will be lost."

The subject of new screen techniques dominated the speech before the convention Tuesday by Steve Broidy, president of Allied Artists. Mr. Broidy told the Allied delegates that in recent months there had been a "rebirth in the art of picture making" in Hollywood. He decried the too-often use of the word "confusion."

"Whenever there is a change in any industry, there is confusion," he said. "But what some people term confusion is, in

(Continued on page 16)

NEW YORK HAS GONE **CINEMASCOPE**
SCOPE LOS ANGELES HAS GONE
GONE **CINEMASCOPE** DALLAS HA
HAS GONE **CINEMASCOPE** KANSA
DETROIT HAS GONE **CINEMASCOPE**
SEATTLE HAS GONE **CINEMASCOPE**
SCOPE SALT LAKE CITY HAS GONE
GONE **CINEMASCOPE** SAN FRAN
BOSTON HAS GONE **CINEMASCOPE**

EVERY
THE MODERN
CINEMA
IS PLAYING TO THE
IN ENTERTAIN



NOW! **The Robe** TECHNICOLOR SOON! Marilyn

**PE CHICAGO HAS GONE CINEMA
CINEMASCOPE PHILADELPHIA HAS
S GONE CINEMASCOPE ATLANTA
S CITY HAS GONE CINEMASCOPE
BUFFALO HAS GONE CINEMASCOPE
WASHINGTON HAS GONE CINEMA
CINEMASCOPE PITTSBURGH HAS
CISCO HAS GONE CINEMASCOPE
MEMPHIS HAS GONE CINEMASCOPE**

WHERE

MIRACLE OF

SCOPE

**GREATEST GROSSES
NMENT HISTORY!**

MONROE • Betty GRABLE • Lauren BACALL in How To Marry A Millionaire

TECHNICOLOR

ALLIED MEETS

(Continued from page 13)

reality, excitement. If there wasn't any in the film world, we would be sitting still. Confusion can be healthy and profitable."

The new techniques, he continued, call for "enthusiasm, hard work, ingenuity—just as though you were starting in show business all over again. A great many decisions must be made. But they must be made as a result of trial and error. I don't think anyone in the industry is in a position to make hard and fast pronouncements about the shape of things to come."

Urges Exhibitors Buy Majors' Voting Control

A highlight of Mr. Rembusch's keynote speech Monday was his suggestion that exhibitors gain voting control of several major producing-distributing companies to initiate policies designed to insure against shortages of product and the adoption of sales policies more desirable to independent exhibitors.

Voting control of a company or companies, said Mr. Rembusch, might be obtained by the purchase of as little as 10 per cent of some companies' outstanding stock "by exhibitors who will guarantee playdates at prices comparable to the going market," who then, he suggested, could "secure the voting rights of sufficient shares of stock owned by large investment houses to secure control of the company."

"The investment houses," he continued, "would turn over these voting rights because of the value inherent in guaranteed playdates. Banks would furnish production money because of the assets represented by guaranteed playdates once the film company control was assured."

Mr. Myers discussed some of the legal considerations involved in such a plan, asserting that in the theatre divorce cases the Department of Justice had "backtracked" on the policy it had followed since 1914 by permitting the stock of the divorced companies to be distributed among holders of film companies. If it is proper, Mr. Myers said, for holders of film companies' stock to own theatre companies' stock, then it also is proper for theatre owners to own stock in picture companies.

Sees More Reestablishing Competition in Selling

Mr. Rembusch, whose proposal was warmly received by the convention, said that such action on the part of exhibitors would serve to "reestablish competition in the sale of films, would assure an adequate flow of pictures to theatres and would give exhibitors a voice in production with which they could eliminate a lot of low-grossing, arty pictures."

Financial experts, he said, had assured him that the scheme "will work and if distribution won't change its ways, exhibition could achieve its goal of . . . freedom from domination by distribution and production."

A resolution incorporating suggestions by Ben Marcus of Milwaukee and Leo Wolcott

SINDLINGER SAYS NEWSPAPER FILM PAGE READING IS DOWN

BOSTON: Newspaper readership of the amusement pages has declined from 40 per cent in 1948 to 19 per cent in 1953, if Philadelphia is a criterion, according to Al Sindlinger, head of Sindlinger and Company, business analysts. Speaking at the National Allied convention here Tuesday, Mr. Sindlinger analyzed the effectiveness of newspaper advertising in a television market.

Reporting on the change in average-daily newspaper readership between 1948 and 1953, Mr. Sindlinger gave the following statistics: sports pages up to 47 per cent from 42 per cent; TV and radio pages up to 60 per cent from 12 per cent, and amusement pages down to 19 per cent from 40 per cent.

"Depth interviewing today," he said, "re-

veals that amusement page readership is more generally confined to display advertising of first runs and reviews. But what is more important, and we think a clue to the plight of the neighborhood theatre, is that readership of theatre listings of subsequent and neighborhood attractions today is down to 9.3 per cent from 32 per cent in 1948."

Following are further conclusions:

1. "Know-about" of attractions is running at about 10 to 12 per cent ahead of last year. This is due primarily to the use of television to exploit pictures and higher magazine readership.

2. "Want-to-see," with the exception of "The Robe" and "From Here to Eternity," is averaging about the same as last year.

of Eldora, Ia., proposing an Allied committee be appointed to study the advisability of exhibitor investments in several companies, was adopted unanimously by the convention.

Wednesday, Mr. Snaper appointed the following committee: Ben Marcus, Nathan Yanins, Rube Shor, Jack Kirsch and himself.

After Leo Jones of Upper Sandusky, Ohio, seconded the proposal, it also was endorsed by Ben Berger, Minneapolis; Jerry Silver, Texas; Rube Shor, Cincinnati; Sidney Samuelson, Philadelphia, and Jack Kirsch, Chicago. John Wolfberg, Denver, urged that the committee be appointed also look into the possibilities of exhibitor financing of independent production, asserting that he has observed unemployment among technical people in Hollywood.

Mr. Rembusch's keynote also gave extended time to the need for establishing industry-wide policies for utilization of the new technical processes. Examining the state of 3-D, he said that poor quality pictures and terms asked by distributors made it an "exhibitor's nightmare."

Mr. Rembusch, however, placed himself with those who believe that 3-D does have something to contribute to exhibition and that its worth should be determined quickly through production of better pictures in the process.

In referring to distribution, the keynote speaker called again for Allied's suggested inauguration of "incentive selling" and the abandonment of policies and terms that are driving thousands of theatres out of business. In this connection, however, he commended Charles M. Reagan, Loew's distribution head, for his offer to aid distressed theatres.

Mr. Rembusch pinned the blame for Allied rejection of the 1952 arbitration draft on major company attorneys who, he charged, changed the provisions so extensively it became unacceptable to Allied.

The convention stand on arbitration was a reflection of the attitude of the board of directors.

The board, meeting during the weekend prior to the opening of the convention, not only reaffirmed the position taken by last February's convention on arbitration, when it proposed an all-inclusive system, but added—in view of developments since—that it can see "no practical benefit to Allied members in any arbitration plan which":

Doesn't provide for the arbitration of film rentals and selling policies on a national and regional basis;

Countenances the pre-releases of pictures, even on a limited scale, and

Does not prohibit the initiation of competitive bidding on any situation except upon the written demand of one of the exhibitors involved.

Wednesday morning the delegates were taken by bus to view a Polaroid demonstration at Cambridge. Officials of that company showed them the new synchronization and control equipment designed to aid 3-D projection.

Wednesday afternoon E. O. Wilschke and L. D. Netter, Jr., both of Altec, discussed the developments of new equipment and answered questions from the floor regarding CinemaScope and stereophonic sound installation.

The convention concluded Wednesday night with a banquet at the hotel. The guest speaker at the banquet, Ambassador James J. Wadsworth, deputy U. S. delegate to the United Nations, made a plea for the use of U. N.-sponsored films in motion picture theatres.

That so much attention to the exhibitor's practical, day-to-day problems was neither premature nor overemphasized by the convention would appear to be testified to by the decline in convention attendance, frankly ascribed to inability of many exhibitors—particularly from points west of the Mississippi—to bear the cost of the trip to Boston.

PUBLIC RESPONSIBILITY MUST BE MET: BARNETT

SMPTE Convention Hears President Tell Industry Not to Waste Resources

A call to the industry to remain alert to its "responsibilities to the paying audience" and never lapse into a feeling of false security, was sounded Monday by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at the luncheon opening the society's 74th semi-annual convention at the Statler Hotel in New York.

Said Mr. Barnett: "By drawing on technical resources long waiting to be used the industry has brought about a reawakening which shows promise of restoring motion pictures to an important economic position." The new techniques—3-D, wide screen, light surround, and stereophonic sound—are the fruits of years of research and huge financial investments, he pointed out, "and no industry on earth is rich enough to waste them on selling otherwise unsalable merchandise."

Cites Most Competitive Era in Film History

"We are now in the most competitive era the motion picture has ever known," Mr. Barnett said. "Losses of the past few years have been tragic, especially to the small independent exhibitor. Aside from the personal misfortunes this has brought, it is serious to the industry as a whole." The importance of small community theatres to the industry is much greater than may be indicated by their contribution to the total gross box office of any production, he explained, since these small houses perform a vital service in shaping the movie-going habits of the American audience.

"The industry cannot expect the new techniques and devices to carry them forever," he said. "Our long-range salvation depends on how well we have learned the lesson of the past few years, and the degree to which every segment of the industry applies itself to meeting its responsibilities to the public."

Reports SMPTE Survey On Aspect Ratios

Reporting on a survey of some 8,000 theatres, from which a sampling of 400 questionnaires was examined, Ben Schlanger, theatre consultant, Friday morning said it was his conclusion that the maximum average aspect ratio is 2.2 to 1 in theatres of more than 1,500 seats. He added the questionnaires indicated the average aspect ratio in theatres from 500 to 1,500 seats is 1.9 to 1, and that in smaller houses it is 1.7 to 1. He also reported that 68.7 per cent of those who stated they had converted to



OPENING the Society of Motion Picture and Television Engineers 74th semi-annual convention: on the dais, Barton Kreuzer, RCA; Frank Cahill, Warners; Ralph Hetzel, MPAA; John G. Frayne, Westrex; Henry J. Taylor, guest speaker; Herbert Barnett, SMPTE president; Earl G. Hines, General Precision, and Peter Mole, Mole-Richardson.



ELECTED were the men at the right: Barton Kreuzer, financial vice-president; Axel G. Jensen, engineering vice-president, and George W. Colburn, treasurer. Above are William P. Kelley, W. W. Lazier and Mr. Mole, and, at right, above, from Westrex, R. O. Strock, Mead Walworth and Edwin Dickinson.



3-D are circuit owners, and only 28.4 independent. Seven per cent of circuits have converted to wide screen, and 7.9 of independents. In general, 50.9 per cent of those who replied have converted to 3-D, and 7.4 to wide screen.

The SMPTE will have made some eight test films of universal application for manufacturers of stereophonic sound equipment, J. K. Hilliard, chairman of the sound committee, said Wednesday. These films will embody standards to give true stereo sound to the three speakers behind the screen and to determine over-all performance of frequency range. E. I. Sponable, 20th-Fox technical director, conferred with the committee that morning.

The society announced at the luncheon the election of three new officers and six new members of its board of governors for terms beginning January 1, 1954. Elected were: Axel G. Jensen, of the Bell Telephone Laboratories, as engineering vice-president; Barton Kreuzer, of the RCA Victor Division, financial vice-president; George W. Colburn, George W. Colburn Laboratory, Inc., treasurer; F. N. Gillette and G. C. Misener, governors for the society's eastern district; R. O. Painter and R. H. Ray, governors for the central district, and L. D. Grignon and R. E. Lovell, governors for the western district.

On Monday afternoon, W. B. Snow, (Continued on page 20, column 1)

**“‘LITTLE BOY LOST’ JOINS
SUCH ILLUSTRIOUS COMPANY
AS ‘THE ROBE,’ ‘ROMAN HOLIDAY,’
‘FROM HERE TO ETERNITY’
AND ‘STALAG 17’.”**

—Frank Quinn, New York Mirror—

**Boxoffice results too place it
with the year's biggest—as first
engagements in New York, San
Francisco, New Orleans, Baltimore
and Los Angeles, among others,
get it off to a spectacular start!**

**THIS FULL PAGE AD IN LIFE—LOOK—SATURDAY
EVENING POST** together with ads in Parents' Magazine
and other national media, kicked off the powerful,
all-penetration selling that PARAMOUNT is putting
behind Bing Crosby's greatest heart-appeal hit . . .

*Little Things...
Straight From
The Heart...
Make Great
Movies That Go
To Your Heart...
Such As*

**"COME BACK,
LITTLE SHEBA"**

"SHANE"

"STALAG 17"

"ROMAN HOLIDAY"

and now...

A PERLBERG-SEATON PRODUCTION

LITTLE BOY LOST

STARRING

BING CROSBY

CLAUDE DAUPHIN

WITH CHRISTIAN FOURCADE AS THE LITTLE BOY
PRODUCED BY WILLIAM PERLBERG • DIRECTED BY GEORGE SEATON
WRITTEN FOR THE SCREEN BY GEORGE SEATON

BASED UPON THE STORY "LITTLE BOY LOST" BY MARGHANITA LASKI
NEW SONGS - LYRICS BY JOHNNY BURKE • MUSIC BY JAMES VAN HEUSEN

A PARAMOUNT PICTURE



In all great movies there are vital little things so big in human understanding that they have the power to move you deeply.

You know that pictures like "Come Back, Little Sheba," "Shane," "Stalag 17" and "Roman Holiday" are richly endowed with these qualities. And so, too, does "Little Boy Lost" possess the same common denominator, humanness. It presents Bing Crosby in his most unusual, most dramatic role with a unique cast drawn from the best of the French cinema.

Even more than its successful predecessors, "Little Boy Lost" is bound to be a motion picture you will never forget!



SMPTE MEET

(Continued from page 17)

consultant on acoustics, delivered a paper on stereophonic sound, highlighting six types of sound systems. Another paper dealing with stereophonic perceptions was delivered by D. L. MacAdam of Eastman Kodak, who pointed out the new technique puts an added responsibility on the producers and directors.

The Society's "Journal Award" was shared by R. J. Spottiswoode, N. L. Spottiswoode and Charles Smith for their co-authored paper, "Basic Principles of Three-Dimensional Film," judged the best of technical papers published in the society's journal during the past year. Also cited for outstanding technical papers were Willy Borberg, C. R. Carpenter, L. P. Greenhill, G. C. Higgins, L. A. Jones, Otto H. Schade, Norman Collins and T. C. MacNamara.

Loughren Gets Sarnoff Award for Color TV

Arthur V. Loughren, of the Hazeltine Corp., received the David Sarnoff Gold Medal award "for his contributions to the development of compatible color television."

Recipient of the Samuel L. Warner Memorial Award for outstanding contributions was Dr. W. W. Wetzel, of the Minnesota Mining and Manufacturing Co.

The Society presented its annual Progress Medal Award to Fred Waller, chairman of the board of Cinerama, Inc., for his development of the Cinerama process.

Tuesday the main topic dealt with was equipment for stereophonic sound reproduction, with Edward S. Seeley chairman and John K. Hilliard vice-chairman of the sessions. High speed photography was also discussed in the morning sessions with John H. Waddell chairman and Charles Jantzen vice-chairman. The afternoon session covered laboratory practices with Edmund A. Bertram chairman and John G. Stott vice-chairman. In the evening the topic was Armed Forces—foreign-language conversions with William H. Offenhauser, Jr., chairman and Mr. Yorke vice-chairman.

Wednesday television film reproduction was the over-all topic with Frank N. Gillette chairman and Robert C. Rheineck vice-chairman; in the afternoon the topic was television-theatre, recording, lighting, with Harry C. Milholland and Charles W. Seager chairman and vice-chairman respectively.

Reproduction Subject Of Thursday Session

Thursday morning color and black-and-white reproduction held the spotlight with Garland C. Misener chairman and George H. Gordon vice-chairman of the discussion. Thursday evening the topic centered on three-dimensional film equipment and practices with Skipwith W. Athey chairman and Gordon A. Chambers vice-chairman.

Friday morning, recent history of new techniques—wide-screen methods was the topic, with Frederick J. Kolb, Jr., chairman, and Mr. Borberg vice-chairman.

United Artists Sets Four For November Release

Four feature films, three of them in color, will be released by United Artists during November, it was announced by William J. Heineman, distribution vice-president.

Those in color are: "Shark River," in color by Color Corp. of America, with Steve Cochran, released November 20; "Song of the Land," Color Corp. of America, presented by Harrison-Roberts, Inc., November 27; "Captain John Smith and Pocahontas," an Edward Small presentation, in Pathecolor, with Anthony Dexter, November 20.

"Stranger on the Prowl," with Paul Muni, is set for November 2 release.

"I, The Jury," and "War Paint," two U.A. pictures, will open Wednesday at 32 theatres on the Loew's circuit in the New York Metropolitan area.

Metro Plans 40 Pictures In 2 Years

MGM this week undertook to guarantee exhibitors a supply of major product including at least 40 pictures over the next two years. Following conferences in New York between Nicholas M. Schenck, president of Loew's, Inc.; Dore Schary, vice-president in charge of production, and other executives, plans for the schedule were announced Wednesday.

A total of 18 to 20 productions will go before the cameras and be completed in the fiscal ending in August, 1954. Several of the productions will be made in CinemaScope, some in 3-D and all will be photographed for wide screen exhibition. All pictures will be made with stereophonic sound and most will be in color.

The production list in 1954 is headed by the new production of "Ben Hur" and includes these properties: THE TRUE AND THE BRAVE, PANTHER SQUADRON 8, BAD DAY AT BLACK ROCK, VALLEY OF THE KINGS, BRIGADOON, STUDENT PRINCE, 7 BRIDES FOR 7 BROTHERS, BEAU BRUMMELL, DEEP IN MY HEART, GLASS SLIPPER, MOONFLEET, KING'S THIEF, GREEN FIRE, SCARLETT COAT, MY MOST INTIMATE FRIEND, ATHENA, QUENTIN DURWARD, LOVE ME OR LEAVE ME, ST. LOUIS WOMAN, GALVESTON FLOOD, MANY RIVERS TO CROSS, FRENCH QUARTER, HIT THE DECK, ONE MORE TIME, THE PARIS STORY, MONMARTRE.

Three pictures are now before the cameras: "Executive Suite," "Rose Marie" and "Her 12 Men."

"Rob Roy" in February

RKO and Walt Disney have set February 24 as the release date for Disney's "Rob Roy, The Highland Rogue" Technicolor all-live-action film, starring Richard Todd and Glynis Johns, Charles Boasberg, RKO general sales manager, has announced.

"Cinerama" Is Opened in Philadelphia

"This Is Cinerama" opened in Philadelphia at the Boyd theatre Monday night to a glittering first night audience that included the governors of three states, the mayor and 1,500 civic leaders and socialites. The opening night was under the sponsorship of the Philadelphia Inquirer Charities, Inc.

The Philadelphia opening marked the fifth U.S. metropolis to see Cinerama since it opened on Broadway in New York a year ago. Cinerama officials, including Lowell Thomas, president of Cinerama Productions Corp., S. H. Fabian, president of Stanley Warner Corp., which controls Cinerama Productions; Hazard Reeves, president of Cinerama, Inc., and Lester Isaac, general manager of Cinerama theatre operations, were among those attending the charity benefit. The second public premiere took place Tuesday night. Thereafter the regular schedule of 16 performances a week, with all seats reserved, went into effect. A record advance sale of close to \$50,000 was recorded prior to opening night.

On September 30 the first birthday of "This Is Cinerama" on Broadway was celebrated at a party at the Warner theatre in New York. Special guests of honor at the party were 40 prisoners of war from Korea. Also present to celebrate the one-year run were top officials of the Army and Navy as well as dignitaries from the arts and society.

"This Is Cinerama" will open next month in Washington, D. C., and shortly thereafter in Pittsburgh, San Francisco and St. Louis before the end of the year. Engagements in Boston, Cleveland, Dallas and New Orleans are on the agenda for early 1954. Meanwhile Cinerama continues in New York, Chicago, Detroit and Los Angeles.

Last week it was reported that John Ford was about to enter the field of Cinerama as director of "Seven Wonders of the World," to be produced by Merian C. Cooper. It was reported that the two had reached an agreement with Mr. Fabian, who completed plans on the coast.

Americans Withdraw from Dutch Film Market Group

American film companies have withdrawn from the Dutch Biscoop Bond, the Motion Picture Export Association disclosed last week in New York. The withdrawal is tantamount to vacating the market. It is effective December 31. It follows a long dispute over rentals. It is possible, spokesmen said, agreement before the effective date may be reached, however. The dispute is about Dutch insistence upon retaining a percentage limit of 32½ per cent. The Americans desire 35 per cent on straight rentals and 17½ to 40 per cent on percentage deals. The Dutch had agreed to negotiate on 3-D and wide screen pictures.

GET SET

FOR REAL BOX-OFFICE ACTION
WITH THIS EXCITEMENT-CHARGED
DRAMA FROM
PARAMOUNT!

IN NEW, PERFECTED
DYNOPTIC
3D

**FLIGHT
TO
TANGIER**

That
"Shane"
Tough
Guy
Meets
His
Match...

IN TWO
BEAUTIFUL,
DEADLY
ADVENTURESSES
IN INTRIGUE-
TORN
TANGIER!

COLOR BY
TECHNICOLOR

starring
JOAN FONTAINE · JACK PALANCE · CORINNE CALVET · ROBERT DOUGLAS

Written and Directed by CHARLES MARQUIS WARREN • Produced by Nat Holt

Terry Ramsaye Says



Disney Sets 14 Features Through '55

HOW "THE ROBE" HIT—A beguiling hour may be had examining a file of the lay press critiques on "The Robe" and its Cinemascope openings. In total it would appear that the writers have been swept up in a wide surge of extraordinary and enthusiastic impression, the exact nature of which they have had a difficult time explaining. They are not sure whether they have been taken by the medium or the picture. Where they venture into the discussion of the medium there is an obvious confusion about the technological factors. When they write of the story unfolded they have obvious problems keeping it apart from the manner of the telling, and more obvious confusions about historicity and the dawn years of Christianity.

They are unanimously sure of only one thing; it is big.

The findings in print so far are decidedly contributory to the "want to see." That is made statistically manifest by the box office figures.

The lay critics vacillate between deciding that "The Robe" is so great a story that it takes Cinemascope to tell it and that Cinemascope is so big that it took the long famed great novel success to fill it.

The values to the total project in all this are plus.

The most merry observation came from salty John McCarten of "The New Yorker": "... the actors in closeups look as if they belonged on Mount Rushmore." He means those be-Borglumed giant sculptures. One may agree to the point that some of the scenes are so big that it takes two customers to look at them. That means success in the very basic purpose of doing a compelling something that Television cannot do.

That, it is apparent, is what Spyros Skouras had in mind.

RICH'S BIG SHOW—Down in lush and flamboyant New Orleans the Louisiana Purchase Sesquicentennial, which runs until October 17, is the beneficiary of an entirely splendid demonstration of motion picture exhibitor showmanship, attested by both the flow of promotional material over this desk, and the results. The author of all this is our so long and well known E. V. Richards, Jr. The official letterhead calls him chairman of the commission, which seems to mean he does the work. Not so active cinema-side as he was when he built success and fortune, he seems quite as

busy, quite as interested. Movieland in its vigorous encounters with "E.V." has known little of his quiet scholarship and expressions of taste. Some of that becomes manifest now in the Sesquicentennial campaigns and documents. No motion picture epic has ever had a more impressive promotion-in-print, and probably none quite so authentic. E. V. Richards, Jr., likes facts.



LITERARY NOTE—There's a busy little publication, of small, restricted circulation, and no long-hair item either, but with a decided national influence. It is "Movie Memo" of which Ernie Emerling of Loew's Theatres is the publisher. That makes him nationally important. It goes to the top strata of the movie editors and critics and commentators. It is a reduction to skillful practice of the realization that the best way to win space is to do the writers' work for them, in a subtle, effective manner. If it has competitors, this writer has not seen them. It contains some of the frankest, snappiest copy about the movies—a lot of it faster than those writers who feed off it. It is always anonymous.

At the moment this loafing reader is entertained by observations pertaining to "Mogambo." After regarding some stills of that ripely challenging Ava Gardner, whose net stockings run such a distance, we come to "Memo's" observation: "If the fair sex doesn't get goose pimples at the amatory antics of this rake-hell Gable then something is the matter with their norms."

That of course is not the most perfect news writing. It involves editorial opinion. It is obviously, also, written by a young fellow who has been needlessly reading the new Kinsey report, which he sums up in a remark: "This bit of libido-linng (neat phrase that) gives us renewed hope for the movie year ahead..." He decides, in his interpretation, that Dr. Kinsey says male sex in the movies is more stimulating than the same on the hoof. Could be.

Let this observer issue assurance that there will always be enough sex in the movies—and everywhere else. Shortages and stringencies are merely suspense, contrivances of drama, personal or professional.



COINCIDENTALLY, anent "The Robe" and its Cinemascope technique, the name of its putative inventor, Chretien, in his native French means Christian.

Walt Disney has a record program for the next two and one-half years, his sales executives announced in New York last week. It has 14 full length features, divided thus: four "live-action"; two cartoons; three "True Life Adventures"; three of the "People and Places" series, and two re-releases.

One of the live-action features and two cartoons will be in Cinemascope, according to Leo Samuels, sales manager. They also will be available in standard ratio. The live-action feature will be "20,000 Leagues Under the Sea," scheduled for November, 1954 release, and the cartoons are "The Lady and the Tramp" and "Sleeping Beauty." They will be released respectively in February, and during the Christmas season of 1955.

February, 1954, will see release of "Rob Roy" and re-release of "The Wonderful Adventures of Pinocchio." These will be distributed by RKO. Other features are subject to negotiations with that company as they appear. The "True Life Adventure" series will be distributed independently.

In the "People and Places" series are "Morocco," "Siam," and a 50-minute subject to be made in Switzerland. The first of the "True Life" feature series is "The Living Desert," for release in November; others are "The Vanishing Prairie," for June, and "The African Story," for later in 1954. The two additional live-action features are "The Colorado Expedition" and "The Great Locomotive Chase." These are for 1955. "Fantasia" will be the other re-release, and will be in Cinemascope, for release the middle of 1954.

Charles Levy, eastern publicity manager, explained that the campaign for "Pinocchio" will be similar to that for "Snow White," including saturation bookings and the use of school and holiday appeals. Irving Ludwig, domestic sales supervisor, said merchandising plans are well along and that new records, posters and other accessories and tieups will be used for the re-releases. He added King Features again is distributing to some 65 newspapers the comic strips telling the story of Disney releases.

Reade's Asbury Park House Gets Notre Dame Games

Exclusive presentation of all Notre Dame football games this fall is assured the Walter Reade circuit's St. James theatre, Asbury Park, N. J., as a result of the contract signed last week with Boxoffice Television. The house was the only one in New Jersey to carry the Rocky Marciano-Roland LaStarza world's heavyweight championship bout. It will be the only theatre in the state to tele-show the games, which also will not be on home-television or radio.

ROARING OUT OF THE GALE-LASHED NORTH...

THE SAGA OF A
MIGHTY
CONQUEST!

...The story
of Peter Keith,
who battled the
fury of the arctic
wilderness for
the lips of a
reckless woman!

COLOR BY

Technicolor

Starring **ROCK
HUDSON**
**MARCIA
HENDERSON**
**STEVE
COCHRAN**

**BACK TO
GOD'S
COUNTRY**

with **HUGH O'BRIAN** · **WAPI**, Sensational Dog Star · DIRECTED BY JOSEPH PEVNEY · SCREENPLAY BY TOM REED · PRODUCED BY HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE



"...Pictures with that Universal appeal"

COLUMBIA USES NORD SYSTEM

Announces Deal for Using Single Strip 3-D Film on All of Its 3-D Product

Columbia Pictures this week made the first move in easing the "two-projector" burden which has hampered in various ways more extensive adoption of 3-D by the majority of the theatres in the nation.

It was announced at the company's studio in Hollywood Monday that arrangements had been completed to utilize the Nord extended area system of single-strip 3-D film. The decision was reached following the demonstration by Nord of a number of pictures printed by the Nord process, and entails Columbia's promise to make available all its 3-D films—past, present and future—in the single strip system.

Conduct Color Tests

At present final color tests are being conducted at the Technicolor laboratory, which will make the Nord prints for Columbia, and the first film to be made available to exhibitors who request it in the new process will be "Gun Fury," a Western in color by Technicolor set for October release.

The Nord equipment required by the exhibitor for single-strip projection will be sold outright to exhibitors, through regular equipment dealers, at approximately \$1,500 per theatre, according to Daniel Elman, co-owner of the Nord System Corporation.

At the conclusion of negotiations with Columbia, Mr. Elman said it was expected that the other distributors would follow suit. It is known that Warners, Paramount and Allied Artists, and possibly several others, had representatives assigned to cover the Nord demonstrations, which were set to be given at the National Allied convention in Boston this week.

Extend Availability

According to Mr. Elman, the system, which consists of an optical device with no working parts, placed before the projector lens, inside or outside the booth, will make 3-D available to as many as 10,000 theatres not now equipped for two-projector stereo. The system gives a picture in an aspect ratio of 1.8 to 1.

An effective single-strip 3-D projection process has numerous technical and economic advantages over the two-strip process. It eliminates the necessity of having two prints running in synchronization on two projectors. It permits exhibition with a single projectionist, as with conventional 2-D film. It eliminates viewer discomfort by doing away with the possibility of misalignment.

Economic savings lie in the elimination

of the need for 3,000 or 5,000-foot reels and the savings in print costs, shipping costs and insurance charges, all of which are cut by 50 per cent. Also, repair of broken film is as simple as it is with 2-D film.

Among the still unreleased Columbia 3-D films which will be available in the Nord process are "The Nebraskans," "Miss Sadie Thompson," "Drums of Tahiti," "Jesse James vs. the Daltons" and "The Mad Magician."

Conducting the negotiations with Columbia for the Nord company were Mr. Elman; Nate Supak, president, and Dr. Roy Klapp, inventor of the process.

MGM Schedules Remake Of "Ben Hur" in CinemaScope

"Ben-Hur" will come to the screen in 1954 in a brand new big-scale production by Metro-Goldwyn-Mayer. The decision to schedule the classic story, based on the novel by General Lew Wallace, was made this week after conferences in New York between Nicholas M. Schenck, president of Loew's, Inc., and Dore Schary, vice-president in charge of production. The original story, made by MGM in the silent era, represented three years' work in Italy and Hollywood and was the most ambitious production of its time. It was presented in 1925 as a roadshow and it played for more than a year on Broadway. Details as to cast, location and other plans for the new production will be made public in the near future. It is expected that the new "Ben-Hur" will be produced in CinemaScope.

Viewer Cost Cools 3-D Enthusiasm in Mexico

MEXICO CITY: Exhibitors here now are less enthusiastic than ever about playing 3-D films, fearing that the recent order of this city's Amusements Supervision Department that they must provide spectacles fresh and free will stand. The fear stems from the rejection by a Federal court here of the injunction suit against the order brought by Mrs. Rosa Elena Cavities, concessionaire for spectacles. The court agreed with the Department's reason of possible eye infection for insisting upon fresh spectacles for each 3-D patron. Exhibitors had been renting the spectacles for 12 cents, refundable upon return.

"Hondo" Opens Next Month

World premiere of "Hondo," Wayne-Fellows production for Warner Bros. starring John Wayne with Geraldine Page, has been set for El Paso, Texas, early in November. Robert Fellows produced "Hondo" in 3-D with WarnerColor.

Polaroid to Aid Theatre On 3-D Use

BOSTON: A nationwide "Technical Service Program" in which the Polaroid Corporation will invest \$500,000 to perfect the quality of stereo projection throughout the United States, was announced here Monday by Jackson Turner, Polaroid 3-D viewer sales manager, at the opening of the national convention of the Allied States Association.

Said Mr. Turner: Polaroid will make available to the 4,700 U. S. theatres now equipped to show 3-D films special synchronization and control equipment expressly developed to "take the guess work out of 3-D projection," a kit of special filters and an illustrated manual for projectionists.

The complete package will be furnished free to theatres using Polaroid viewers, with the services of RCA Service Company and Altec Service Corporation provided to supervise installation. For other houses the package will be offered at a flat price of \$95, said to be considerably less than cost.

Included in the package are the new Polaroid 3-D Sync Monitor, a 3-D Sync Control, projection filters, a 3-D "Brightness-Match Filter," as well as a pair of special focusing filters and a revised projectionist's manual incorporating an illustrated check list to aid proper projection.

Distribution and installation of the sync equipment and filters, which already has begun in the New York metropolitan area, will begin on a national scale within the next two weeks, at which time the 3-D Sync Unit will be in full production.

Midwest Company Acquires Rights to Zeiss Lens

Exclusive distribution of the Zeiss projection lens in the United States has been acquired by the Drive-In Theatre Manufacturing Co. of Kansas City. Francis W. Keilhack, sales manager of the company, closed the deal for distribution of the German product during a recent European trip. In addition to the lenses, Drive-In will handle U. S. sales for other Zeiss theatrical equipment. The lenses are being made to the American company's specifications so that they will fit American projectors without modifications of any kind, Keilhack said, adding that proper adjusters will be furnished by Zeiss. Delivery has been promised to start late this month.

Set Virginia Meetings

RICHMOND: The board of directors of the Virginia Motion Picture Theatre Association set the dates for winter and summer meetings for next year. The one-day winter meeting will be held January 27 at the Jefferson Hotel in Richmond. The annual summer convention is set for the Chamberlin Hotel at Old Point Comfort, May 24-26.

“Now will you tell everyone
we're **SENSATIONAL** in
MARRY ME AGAIN”

everyone at the
Seattle World Premiere
said it!”



SEATTLE POST-INTELLIGENCER RAVES:

"New comedy smash hit at Orpheum!
...Marry Me Again drew more laughs
than any other comedy of recent
memory!...It's fortunate in having
two stars who know the fun-making
business thoroughly!...Marie Wilson
wins favor before large and laughing
audiences!...The house was packed
and the applause terrific!...**AND THE
BUSINESS EVEN TOPPED THE RAVES!**

Marie Wilson &
Robert Cummings
in
**MARRY ME
AGAIN**

with RAY WALKER • MARY COSTA • JESS BARKER

Produced by ALEX GOTTLIEB • Written and Directed by FRANK TASHLIN



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

FOLKS who've been around this business long enough to think they're qualified to tell most people the score will be smart to



Hal R. Makelim

omit Hal R. Makelim from their round of telling. Nay, smarter to include him, if their ears be not totally sealed, for he goes back to long before most of them came in, and has plenty of score to divulge in his own right. He goes back to the Essanay of George K. Spoor and Bronco Billy Anderson, when the single-reeler was a feature, and when Wallace Beery was a slapstick comedian, Gloria Swanson a barely adolescent actress and he—Hal Makelim—a 16-year-old performer of any and all roles that might pop up in the course of a scenario ground out at the storied old studio on Chicago's North Side.

That grosses him a mighty long stretch of experience in this here now industry, and he's got the savvy to prove it, but the point at stake here is whether or not he'll make of his Atlas Pictures Co. the distribution success he says the trade needs. If experience is what it'll take, he's got it.

The Atlas Pictures Co., trade readers will recall, was formed a few months ago by a number of industry veterans who announced expansive plans which turned out to be based primarily on their acquisition of distribution rights to "Man of Conflict," a picture starring Edward Arnold, John Agar and Susan Morrow, which Hal Makelim had produced and directed. Within a short while producer-director Makelim decided it was a good idea to buy out the other members of Atlas Pictures Co., which he did, and try to operate it in conjunction with independent exchanges across the land on a basis of complete candor and open-faced bookkeeping.

Has Great Many Plans And Ideas on Tap

He has a great many plans and ideas in connection with this undertaking, and is applying them as he goes along in a development which he says is far swifter than he imagined it could be, but the basic formula is simplicity itself and he feels it can't miss.

A man with a proper regard for humour and a facility for frank expression, Hal

Makelim says candor and integrity are about the only things that haven't been tried out in the field of independent distribution and that it's more than reasonable to expect them to work out successfully. It's been an old Hollywood custom, he says, in vogue ever since it became fashionable to be phony in these parts, for an independent producer to send up rockets about the mutuality of benefits to be had by all if independent exchange owners would give him their advice and financing to make sure of getting the product they want at a price they like, and then to outbookkeep them on the budget, short-change them for prints, and clip them generally. He says it's no wonder, in view of these practices, if the bookkeeping on their end sometimes got a little sharp, too, which nevertheless is no reason for disparaging the prospects of honest effort. He says exchange men, being substantial business men in their respective communities, prefer to do business on the square, and that he'll play that way or not at all.

The thinning out of the flow of product from the major studios is sure to create a trade climate in which the independent exchange can greatly increase its usefulness to the exhibitor, its service to its industry and its revenues, in the Makelim analysis of the present and near future.

He does not intend to accept financing from the independent exchanges, as so many other producers have done with such regrettable result, and he does intend to give them an honest count, and to get one in return. Mutual respect, trust and faith—this last most of all—can serve the independent field rewardingly in every phase of its operations and in every situation in the nation, he contends.

Planner Makelim might be wrong, but he's been around long enough to be right.

The production branch of the industry started shooting five new pictures last week and began editing 10 others on which camera work was completed.

Two of the five new undertakings are being photographed for 3-D, which would appear to reflect a confidence in the future of stereoscopy greater than the trade's speakers-for-publication have been saying.

Universal-International, which has had gratifying experience with its 3-D films, began shooting "Black Lagoon" in that medium, with Richard Carlson, Julia Adams, Richard Denning and Antonio Moreno in principal roles. William Alland is the producer, and Jack Arnold is directing.

Warner Brothers, whose financial success with 3-D probably tops everybody's began filming "Them" in that medium and Warner-

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT

Capt. Kidd's Slave Girl
(Wisberg-Pollexfen-U.A.)

MGM

True and the Brave
(Technicolor)

COMPLETED (10)

COLUMBIA

Kiss and the Sword

INDEPENDENT

Gorilla at Large
Gatling Gun

MGM

Executive Suite

REPUBLIC

Red Horizon

SHOOTING (16)

ALLIED ARTISTS

Arrow in the Dust
(Technicolor)
Ghost of O'Leary
(Technicolor)
Yukon Vengeance

COLUMBIA

Black Knight (Warwick, Technicolor)
Mad Magician (Small, 3-D, Technicolor)

INDEPENDENT

River Beat (Abtcon)
Americano (Moulin)
Duel in the Jungle
(Moulin-Asso. British, Technicolor)

MGM

Rose Marie (Eastman)

REPUBLIC

Valley of the Wild Stallion

UNIVERSAL-INT'L

Black Lagoon (3-D)

WARNER BROS.

Them
(3-D, WarnerColor)

20TH CENTURY-FOX

Night People (CinemaScope, Technicolor)
We Believe in Love
(CinemaScope, Technicolor)
River of No Return
(CinemaScope, Technicolor)

UNIVERSAL-INT'L

Fort Laramie
Saskatchewan

color, CinemaScope

PARAMOUNT

White Christmas
(Technicolor)
Sabrina Fair

REPUBLIC

Fortune Hunter
(Trucolor)

UNIVERSAL-INT'L

Johnny Dark
(Technicolor)
Magnificent Obsession
(Technicolor)
Far Country
(Technicolor)

WARNER BROS.

Phantom Ape
(3-D, WarnerColor)

Color, with David Weisbart, one of the studio's ablest producers, in charge of the project, and with Gordon Douglas directing. Edmund Gwenn, James Whitmore, James Arness and Joan Weldon are principals.

MGM started "The True and the Brave" in The Netherlands, a job in color by Technicolor with Clark Gable, Lana Turner and Victor Mature heading a cast directed by Gottfried Reinhardt.

Aubrey Wisberg and Jack Pollexfen, a production tandem that gets a lot of producing done in a busy twelvemonth, began making "Captain Kidd's Slave Girl" in collaboration with Edward Small for United Artists release. Lew Landers is directing the production, with Eva Gabor, Tony Dexter, James Seay, Alan Hale, Lyle Talbot and Richard Karlan among the players.

Republic's Rudy Ralston turned the camera on "Valley of the Wild Stallion," a Rex Allen Western with Slim Pickens and Carla Balenda directed by Harry Keller.

CEA Submits 2 New Eady Levy Plans

by WILLIAM PAY

LONDON: In an attempt to break the present deadlock confronting the trade in its effort to reach agreement on the voluntary extension of the Eady levy, the Cinematograph Exhibitors' Association has submitted two more schemes for consideration by the other associations. These are in addition to the exhibitors' proposal for a tax rebate scheme which the Board of Trade now has passed to the Treasury.

This latter, rather revolutionary proposal, however, was practically killed at birth by the Kinematograph Renters' Society, which refused to support it. As far as the two new schemes are concerned, it is known that neither meets the demand by producers for a guaranteed £3,000,000, or, in fact, has yet been adopted officially by the C.E.A.

It was on these grounds that the British Film Producers' Association last week postponed any further discussion between the four trade associations until the exhibitors are in a position to submit a definitely approved scheme. In view of the Government's intimation that the trade has only until the end of October to arrive at an agreed scheme it may be assumed that the four associations will make one more determined effort to hammer out a voluntary scheme acceptable to all parties.

▽

Dates have been announced for the London premieres of RKO's "Androcles and the Lion" and MGM's "Julius Caesar." "Androcles" will have a gala opening October 16 at the Rialto, and "Caesar" will begin an extended run at the Carlton, Haymarket, November 5. Walt Disney's "Snow White" opens a season at Studio One December 18 and will go into general re-release during the Easter period.

Technicolor Votes Dividend

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced that at a meeting held September 30 the board of directors of Technicolor, Inc., declared a dividend of 25 cents a share on the new \$1 par common stock and 50 cents a share on the old no-par common stock not exchanged, payable October 26, 1953, to stockholders of record at the close of business October 19, 1953.

U.A. Gets Welles' "Othello"

Orson Welles' film version of William Shakespeare's "Othello," produced and directed by Mr. Welles, who stars in the title role, has been acquired for release by United Artists, it was announced in Hollywood by Arthur B. Krim, president of U.A. Mr. Welles' "Othello" is a Mercury production filmed in Italy, the original setting of the Shakespeare tragedy.

"ROBE" SETS NEW RECORDS; OPENS IN 11 KEY CITIES

Setting new records in every situation it has opened, 20th Century-Fox's "The Robe" in CinemaScope was showing in 26 first situations at the end of this week, it was reported by the company. Eleven key openings were held during the week.

At the Roxy in New York a \$225,000 gross was predicted for the third week, as the picture continued to set a new all time record at the house. An unprecedented two-week gross of \$578,427 was chalked up at the house.

A contingent of home office executives attended the glittering premieres of the picture during the week. At the State Lake Theatre in Chicago, the picture grossed \$14,235 last Saturday, setting a new house-high record. Various other openings throughout the country also reported smash grosses for the picture.

Meanwhile in Washington last weekend, Spyros Skouras, president of 20th-Fox, said that newsreels in color would be made in CinemaScope as soon as there were enough theatres equipped for CinemaScope projection. Mr. Skouras was in Washington for the opening of "The Robe" at Loew's Capitol.

20th-Fox Alters Bidding Form After "Robe" Suit

Joy Theatres, Inc., action against 20th-Fox and Paramount Gulf Theatres, in New Orleans Federal Court, was dismissed last week but an amended form of bid solicitation has been agreed upon. The company had alleged it lost the picture for its Panorama theatre to the Saenger theatre despite its higher bid, and it sought \$385,000 in damages. It charged preference and conspiracy and asked an injunction pending new bids publicly opened. The agreement, in triplex, effective November 1, provides that 20th-Fox will hereafter in areas where Joy houses operate insert a clause in its printed bid form that bids be available for inspection by all who made them for seven days from notification of award. The agreement is for one year and renewable, and also terminable if bidding is declared illegal.

Hold 20th-Fox Meeting On New Film Promotion

A group of 20th Century-Fox home office sales executives joined division managers, assistants and domestic and Canadian branch heads at a sales convention Thursday and Friday called by Al Lichtman, director of distribution. The meeting to chart merchandising procedures for the coming months and the handling of the first CinemaScope releases, heard Spyros P. Skouras, president, and Charles Einfeld, vice-president, who discussed promotional plans for the coming productions.

DeMille Casts for His "The Ten Commandments"

Yul Brynner, renowned actor of the legitimate stage and noted for his role in "The King and I" has been signed by Cecil B. DeMille, for "The Ten Commandments." Mr. Brynner is the first star signed for the new DeMille production. He will portray Rameses The Great, King of Egypt. He will continue in the stage show until Mr. DeMille needs him.

"Inferno" in England Will Show in 2-D

LONDON: W. J. Kupper, 20th Century-Fox managing director here, sprang a surprise on the industry when he announced his company will release the 3-D film, "Inferno," as a conventional 2-D picture.

Mr. Kupper, saying he felt the decision would be welcomed by a large number of exhibitors in competitive situations already feeling the shortage of first class pictures, pointed out that the film would have only a limited showing if released in 3-D. The number of theatres at which it could be presented in 3-D he added, would probably not exceed 120.

Hitherto distributors here have exploited the 3-D versions before offering them as conventional pictures and, indeed, these pictures continue to be box office boosters throughout Britain. On the other hand the argument is advanced that theatres are not being equipped speedily enough to guarantee satisfactory 3-D returns.

Latest 3-D success story here is Universal's "It Came from Outer Space," currently playing to outstanding business at the London Pavilion. Warners' "House of Wax" which has just completed 21 fabulous weeks at the Warner theatre—by far the longest run since the theatre opened 15 years ago. "Wax" attained 1,459 per cent over average business—playing to nearly half a million customers—during its West End run. It is maintaining this performance wherever it opens here.

The British premiere of "The Robe," 20th Century-Fox's first CinemaScope film, has been set for November 19 at J. Arthur Rank's Odeon theatre, Leicester Square, London. An earlier premiere desired by 20th-Fox in October, had to be postponed for the run of the Royal performance film, "Rob Roy."

Roy Brewer Named AA Executive

Roy M. Brewer, who resigned recently as vice-president of the International Alliance of Theatrical Stage Employees, on the coast, was introduced to the trade press Monday morning by Steve Broidy, Allied Artists president, as his executive assistant.

Mr. Brewer will not participate in the company's labor relations, Mr. Broidy declared. He will instead work with Mr. Broidy and with vice-president G. Ralph Branton and executive producer Harold Mirisch. He was to attend the Allied Boston convention with Mr. Broidy, familiarize himself with the company's New York operations, and then return to Coast headquarters. He was introduced as a "driving force for the good of the industry" in his former IATSE post and for his numerous welfare endeavors.

Mr. Brewer said he chose Allied Artists because it is expanding, and has a great potential and an able executive staff. He also said he would continue his efforts to combat the Communist philosophy in industry. Mr. Brewer joined the IATSE in 1927, and in his recent Coast associations had been Hollywood AFL Film Council president, and president of the Motion Picture Industry Council and Permanent Charities Committees.

Allied Artists has increased its bookings and profits on low budget films so it's obvious there's still a market for them, Mr. Broidy said. He said often a second feature "carries" a program. He also said the film's policy is flexible, providing for big features, or wide screen, or CinemaScope, or 3-D. He noted as an instance of flexibility that "The Maze" in 3-D took only nine weeks from inception to bookings.

Allied Artists will release 35 features between now and next August, he said. This is an increase of three over last year's program.

RCA Vote Dividends

A dividend of 50 cents per share on the common stock of the Radio Corporation of America, payable November 23, 1953, to holders of record at the close of business October 16, has been declared, bringing the total dividend on common stock for the year to \$1.00 per share. A dividend of 87½ cents per share was declared on the first preferred stock for the period October 1, 1953, to December 31, 1953, payable January 2, 1954, to holders of record December 14, 1953.

"Living Desert" to Sutton

The world premiere of "The Living Desert," Walt Disney's first feature-length True-Life Adventure, will be at the Sutton theatre, New York. The opening date has not been set, but it is expected to be some time in November. (Review in Product Digest Section of this issue.)



By the Herald

STEVE BROIDY, president of Allied Artists, left, introduces his new assistant, Roy M. Brewer, at a press conference in New York.

RKO Drive to Honor Canadian Sales Head

All of the six RKO Distributing Company branches in Canada have united to honor their district manager, Carl Peppercorn, during the month of November. A special sales and booking campaign has been set up by the branch chiefs, which include: Jack Labow of Toronto, where Mr. Peppercorn has his headquarters; Arthur Elliott, Calgary; Harry Cohen, Montreal; Ken Snelgrove, St. John; James Davie, Vancouver, and Myer Nackinson, Winnipeg. Jack Labow will serve as campaign director during the period. The objective is maximum bookings throughout the Dominion on both features and shorts.

Sell Chaplin Studio To Real Estate Firm

HOLLYWOOD: The Charles Chaplin studio, long a landmark, has been sold to a New York real estate firm, it was disclosed last week. Loyd Wright, Sr. of a law firm representing the comedian-producer, said the purchase price was \$650,000 cash and that the deal has gone into escrow. The purchaser is Webb and Knapp, who take possession October 28. It was reported that they might raze the studio to make way for an office building or a department store. Some months ago Mr. Chaplin sold his Beverly Hills mansion.

Arthur Back to U-I

HOLLYWOOD: Edward Muhl, vice-president of Universal International, has re-engaged Robert Arthur as producer. Mr. Arthur left U-I in 1950 to join the Warner studio, and subsequently Columbia. The agreement with Columbia provides that Arthur may return there in March for the production of one picture, titled "The Long Gray Line."

Jules Levey Sets Deal

Jules Levey has concluded a global distribution deal with the European production team of Ponti-de Laurentiis covering their entire lineup. He also is discussing with them a program of new films.

Complaint Is Amended in Skouras Suit

An amended complaint in the \$87,690,000 Skouras Theatres anti-trust suit against distributors and circuits was served on defendants in New York last Wednesday.

The amended complaint, which pares down the original brief from 124 to 33 pages, adds Loew's and 20th Century-Fox as alleged co-conspirators. In the original complaint, which was dismissed on the technical grounds that it was too long, no indication was made of Loew's and 20th-Fox as co-conspirators.

The suit, refiled in Federal District Court in New York, came just under the deadline set following the original rejection of the complaint by Federal Judge John F. X. McGohey.

The suit, believed to be the largest anti-trust action filed by exhibitors in industry history, named as defendants every major distributor with the exception of Loew's and 20th-Fox. In addition, 44 plaintiff theatres are involved in the suit, which charges unreasonable clearance and runs and conspiracy designed to favor affiliated circuits, including Warner Brothers and RKO Theatres. The suit was brought by Skouras and four affiliated companies. The amount of damages sought on behalf of each plaintiff is as follows: Skouras Theatres, \$85,503,000; Theatre and Cinema, Inc., \$981,000; Philhamboro, Inc., \$174,000; Youngstown Theatre Corp., \$135,000; Modern Playhouses, Inc., \$897,000.

Defendants under stipulation have 30 days to answer the complaint.

Sen. Ferguson to Address Michigan Allied Meet

DETROIT: An address by United States Senator Homer Ferguson will be the highlight of the industry meeting for exhibitors at the annual election and conference of Michigan Allied October 29. Addresses by Robert Coyne of COMPO, on "The Admission Tax Campaign," and by Wilbur Snaper, president of National Allied, on "Trade Practices," will precede the Senator's speech. After luncheon at the Hotel Statler, delegates will view "The Robe," which is being featured at the Fox theatre with CinemaScope. Entertainment with dinner will follow at the Elmwood Casino in Windsor.

"Main Street" Opens Oct. 13

"Main Street to Broadway," Lester Cowan production being released by MGM, will open Tuesday, October 13, at the Astor theatre on Broadway. Produced in cooperation with the Council of the Living Theatre, which will share in the proceeds, "Main Street to Broadway" has a large cast of stage and screen stars and other celebrities who play themselves.

DYNAMITE!

EXPLODES NEW YORK!

CRITERION—BIGGEST NON-HOLIDAY OPENING IN
THEATRE'S HISTORY! NOW IN ITS 6th SMASH WEEK!

BLASTS MILWAUKEE!

PALACE—HOLDOVER! SENSATIONAL OPENING AND
CONTINUED FOR 2 TERRIFIC WEEKS!

ROCKS BALTIMORE!

TOWN—HOLDOVER! BEAT "HIGH NOON!"
GOING GREAT IN ITS 3rd WEEK!

and it knocked 'em dead all over! BUFFALO (SHEA'S BUFFALO);
CLEVELAND (LOEW'S STATE); MINNEAPOLIS (STATE); PHILADELPHIA (GOLDMAN);
PORTLAND, ORE. (PARAMOUNT); SYRACUSE (LOEW'S STATE).

MICKEY SPILLANE'S

THE JURY
in
3-Dimension

introducing

BIFF ELLIOT as **MIKE HAMMER** with **PRESTON FOSTER • PEGGIE CASTLE**
MARGARET SHERIDAN • ALAN REED

Written for the Screen and Directed by **HARRY ESSEX** • A Victor Saville Production

Another **BIG ONE** thru **UA**

People in The News

ERIC JOHNSTON, president of Motion Picture Association of America, addressed the Birmingham News Public Affairs Forum, Birmingham, Ala., Thursday evening on "U.S. and the World—Business Friendships."

DAVE GOLDMAN has been appointed booker and buyer attached to the Milwaukee office of Stanley Warner Corp.

MR. AND MRS. EMANUEL SCHLOSSMAN have announced the engagement of their daughter CARYL, to DAVID VICTOR PICKER, son of MR. AND MRS. EUGENE PICKER. MR. EUGENE PICKER is an executive of Loew's Inc.

WARD PENNINGTON, who resigned early this year as Paramount branch manager in Denver to go into business for himself, is returning to his former post as sales manager for the company in San Francisco.

Paramount Sales Meet

Paramount division managers and home office executives will gather for a week-long meeting, starting Monday in New York, A. W. Schwalberg, president of Paramount Film Distributing Corp., has announced.

The meeting, which has been called in accordance with Mr. Schwalberg's policy of having the field managers assemble occasionally to analyze current and future product, the market advertising-publicity-exploitation developments, will take place at the home office with Mr. Schwalberg presiding.

Progress of the "Adolph Zukor Golden Jubilee Salute," the company's sales drive honoring its board chairman, which will end December 5, also will be discussed at the meeting. Special sessions dealing with advertising, publicity and exploitation will be conducted by Jerry Pickman, vice-president in charge of advertising and publicity.

Pictures on which the meetings will concentrate include "Roman Holiday," "The Caddy," "The War of the Worlds," "Little Boy Lost," "Those Redheads from Seattle," "Flight to Tangier," "Botany Bay," "Cease Fire," "Here Come the Girls," "Forever Female" and "Money from Home."

Baldwin on Tour

A. F. Baldwin, vice-president and export manager of National Theatre Supply, has begun a trip through Brazil, Columbia, Venezuela, Mexico and the West Indies, to consult with exhibitors on the installation of CinemaScope and wide screen equipment sold by Simplex distributors.

MAX A. COHEN, circuit executive and chairman of the Organization of the Motion Picture Industry of New York, left New York for Europe last Friday to survey developments there.

J. HAYWARD BARTLETT, director of advertising for Eastman Kodak, and a veteran of 40 years with the company, has retired from his post.

L. N. MUZZY, Altec Service Corp. former field engineer in the Southern division, has been promoted to field representative. He will work out of Asheville, N. C.

DORE SCHARY, MGM production head, plans to leave for the coast this weekend after two weeks in New York.

HAROLD MIRISCH, Allied Artists vice-president, arrived in New York from London this week.

Youngstein, Roth Leave To Set Hollywood Unit

Max E. Youngstein, vice-president of United Artists, and Leon Roth, the company's newly-appointed publicity coordinator on the coast, left New York Monday for Hollywood to launch the United Artists program of vastly-strengthened collaboration in the advertising-publicity field between the distributing company and its Hollywood producers.

Mr. Youngstein will be in Hollywood about a week, visiting various independent producers now preparing films for U.A.

Mr. Roth's publicity operations, which will be under the direct supervision of Francis M. Winikus, national director of advertising, publicity and exploitation, will be designed to speed and improve liaison between Hollywood and the company's home office in New York.

Corwin to Europe for Public Relations

Preliminary steps for the establishment of a public relations program in France, Italy and Germany on behalf of the American industry, will get underway shortly following the departure to Europe of Al Corwin of the public relations staff of the Motion Picture Association of America and the Motion Picture Export Association.

Mr. Corwin plans to confer in Frankfurt, Germany with Marc Spiegel, MPEA European manager, who has been in Holland negotiating with the Dutch.

The project, originated by MPEA president Eric Johnston in the light of the importance of the foreign market, calls for the retention of a public relations man in each of the three countries to correct misinformation about the American film industry.

Form Unit To Aid 3-D Progress

To promote better three dimensional films, a Council for 3-D Film Progress, Inc., has been formed in New York and has asked some 500 industry leaders in production, distribution, and exhibition to heed its advice, and to join.

Robert H. Odell, former magazine executive and reviewer for the National Board of Review, is its executive director. The Council hopes to aid every type of new dimensional process, including those using the wide screen, he said in New York last week. He added the Council will ask producers to "cast" their stories in the medium most suitable. He said, in part:

"Hollywood is just now starting to put out its first top quality 3-D pictures. If producers don't receive every assistance, it will probably be the first time in American industrial history that an industry participated in destroying something that was doing great business."

Membership in the Council will be from every branch of the industry, he declared. The temporary board comprises: Mr. Odell; Al O'Keefe, in charge of sales for Pola-Lite; and Chester Ross, executive vice-president of the National Film Service. Other incorporators are Edward T. Ingle, former director of radio and television for the Republic National Committee; and Julian Jawitz, general counsel. The Council is non-profit.

Odeon Canada Honors Martin at Award Lunch

TORONTO: Probably one of Canada's youngest theatre managers, Jacques Martin, 21, Mercier theatre, Montreal, was honored at the third Odeon Theatres (Canada) Ltd. annual showmanship awards luncheon. He was the winner of this year's "David Griesdorf Big League Pennant Race," named in honor of the company's general manager. Chief speakers were Leonard W. Brockington, president of the J. Arthur Rank Organization, and Mr. Griesdorf, general manager, pointed out the contest had a special significance for the distributors. He paid tribute to the distributors, "for it is they who keep our theatres open."

Approve Patton Film

Warner Bros. has received from the Department of Defense official priority on filming the life story of the late General George S. Patton. The studio immediately assigned writers to work on the screenplay. It will be filmed in wide screen WarnerScope and WarnerColor.

Mary McCaffrey Dies

Mary McCaffrey, talent assistant with RKO Pictures since 1934, died October 6 in New York, following a brief illness.

Meet The Little Man Who WAS THERE!

(At the BOX OFFICE!)

SAN FRANCISCO

Biggest boxoffice sleeper of the year! Had 'em standing in line and rolling in the aisles!



7 WEEKS!

WASHINGTON

"It's a howl! Not in months anything quite as diverting!"
—WASHINGTON TIMES-HERALD



7th WEEK!

NEW YORK

"Delightful! The earth-shaking involvements are launched in highly amusing fashion."
—N. Y. DAILY NEWS



5 WEEKS!

CHICAGO

"Hilarious free-for-all. Pokes fun in briskly amusing fashion."
—CHICAGO TRIBUNE



5 WEEKS!

Watch MR. POTTS Kill 'Em in
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BALTIMORE • LOS ANGELES
PORTLAND • ST. LOUIS
ATLANTA

The story's about
A Plumber they thought was a spy.
They ransacked his brains,
But his plans were of drains—
What a flush! What a blush!
What a guy!



Mr. POTTS
Goes To MOSCOW

OSCAR HOMOLKA • GEORGE COLE • NADIA GRAY in "MR. POTTS GOES TO MOSCOW" • Produced and Directed by MARIO ZAMPI • Screenplay by Jack Davis and Michael Pertwee • with Charles Goldner • Eleanor Summerfield • Frederick Volk • Wilfrid Hyde White

VARIETY says:
"Goes NINOTCHKA one better!
HILARIOUS!"

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The National Spotlight

ALBANY

The approaching end of the drive-in season brought varying reports on patronage comparisons with last year. Some managements reported that the long rainy spell in the spring proved too great a handicap for equalization of grosses with 1952's, although business since June had been excellent. A few said that patronage parred last summer. Jules Perlmutter had a better year at the Fort George, Lake George, but he attributed this to the closing of the nearby Lake George drive-in. His Richmondville drive-in did not enjoy too good a season. . . . Harry Lamont was a little behind last year at his string of outdoor theatres, although summer and fall trade had been profitable. . . . Fabian's Mohawk and Saratoga reportedly experienced fairly successful spans. . . . "From Here to Eternity" is getting extended playing time and pulling solid grosses everywhere. . . . Sid Kulik, Bell Pictures, New York, dined with Variety Club members en route to Schine Circuit in Gloversville.

ATLANTA

The Liberty theatre, Homerville, Ga., owned by Carl Carter, Jacksonville, Fla., closed because of no trade. . . . O. G. Gryder, Talgar Theatres, Jacksonville, Fla., with the Mrs., is back there after a vacation spent in North Carolina. . . . W. O. Williamson, district manager, Warner's, is back in Atlanta from a visit to the Jacksonville branch. . . . John W. Mangham, president, Realart Pictures, has returned to Atlanta from Florida. . . . Evelyn Carter, booker, 20th Century-Fox, back after a vacation spent in St. Marys, Ga. . . . The Athens theatre, Deland, Fla., has been equipped for the showing of 3-D pictures. . . . W. B. Small, manager of the Victoria theatre, New Smyrna, Fla., since it opened in 1923, has retired and will be succeeded by Hewett A. Tedder, who has been with Small for a number of years. . . . The New-Con drive-in, Conover, N. C., has been purchased by the Colonial theatre of Valdese, N. C. Don L. Holler has been appointed manager. . . . Mrs. Lillian Anglin, Monogram Southern Exchanges, all smiles since her son is home from Korea to visit her.

BALTIMORE

John Alderson, Centre theatre manager has resigned to enter another business. . . . Bob Kanter has closed the Astor theatre and the property is up for sale. . . . Fred Perry, operator of the Edgemere and the Water's Edge, has taken over the Cameo theatre recently closed by Herman Gimbel. . . . Frank Durkee, Sr., of the Durkee circuit, has re-opened his city home after a summer on the shore. . . . Ted Routson, manager of the Playhouse, is back in Sinai Hospital for possible surgery. . . . The William Brizendines, he's general manager for the Schwaber Circuit, are back from a vacation. . . .

Dave Polland, U-I advance man in town to work on "All-American" campaign was married last week in Washington and is honeymooning in Nassau. . . . The Durkee circuit has opened the Playhouse in Annapolis, Md., with an art policy. Coffee and tea are served to patrons without cost in the newly refurbished theatres. . . . Morris Mechanic, New theatre, getting his theatre ready for the showing of "The Robe" Oct. 20. . . . Pete Prince, MGM salesman, and Aaron Seidler, New Albert theatre, are serving on the Community Chest Theatre committee along with Jack Sidney, chairman. . . . Lou Cohan, New Essex theatre, back from Atlantic City; George Browning, Stanley publicist, back from New York.

WHEN AND WHERE

October 10-11: Colosseum of Motion Picture Salesmen of America, annual convention, Jung Hotel, New Orleans, La.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BOSTON

The farewell and testimonial luncheon for Nathan Levin, former city salesman for Allied Artists who was promoted to branch manager in the Detroit exchange, was well attended. Benn Rosenwald was emcee, who announced from the platform that Jerry Callahan, Massachusetts and Rhode Island salesman, had been promoted to city salesman, replacing Levin. Head table guests included Herman Rifkin, Ed Morey, Ben Abrams, Walter Brown, Maurice Wolf, E. M. Loew and Harry Goldstein. . . . Mrs. Norman Glassman, wife of the general chairman of the Allied national convention here, is in the Lowell General Hospital and could not attend the convention festivities. . . . Raphael Sandlow, former manager for various circuits here, has taken over the operation of the Felsway theatre, Medford, under the existing lease of Nate Hochberg. Closed all summer, the theatre will reopen around October 18 with single shows at night, Saturday matinees and continuous Sunday showings. . . . A new 1,000 car drive-in will be built in Burlington, Mass., at the junction of Routes 3 and 128 by Bob Waldman at a cost of \$250,000. William Black is the contractor and builder.

BUFFALO

The crew of Tent 7, Variety club, has called a general meeting for Oct. 12 for the purpose of presenting reports and action on international constitution and by-laws and such other business as may be pending. The club also has scheduled a general meeting Oct. 26 for the purpose of nominations for the crew and delegates and alternates to the international convention in 1954. The annual election will be Nov. 9. . . . Oscar A. Doob, general representative, Loew's, and Arthur Canton, MGM division publicity representative, were in Syracuse the other day to assist Sam Gilman of Loew's theatre on promotion plans for the advance campaign for the world premiere of "Torch Song." . . . A variety shower was staged in the Stonecroft Hotel the other afternoon for Catherine Turano, Republic booker, who will be married this month.

CHICAGO

B. J. Christos, Chicago exhibitor, and his wife will accept the silver star, awarded posthumously to their son, Percy, killed in action in Korea. . . . Manny Smerling of Confection Cabinet Corporation was confined to Henrotin Hospital for observation and treatment. . . . Louis De Wolfe, veteran Chicago motion picture industryite, joined the staff of the Clark theatre. . . . Sylvan Goldfinger of the Telenews circuit went to Cleveland for the Cleveland premiere of "The Robe" at the Hippodrome. . . . "Seven Deadly Sins" is setting a record by playing 20 weeks at the World Play-

(Continued on page 34)

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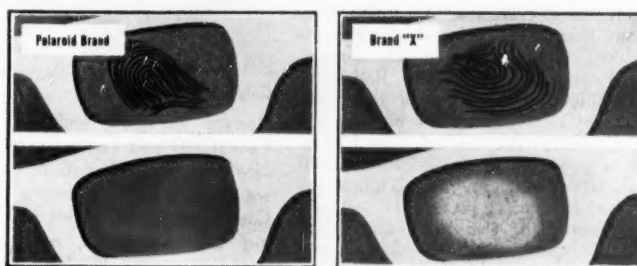
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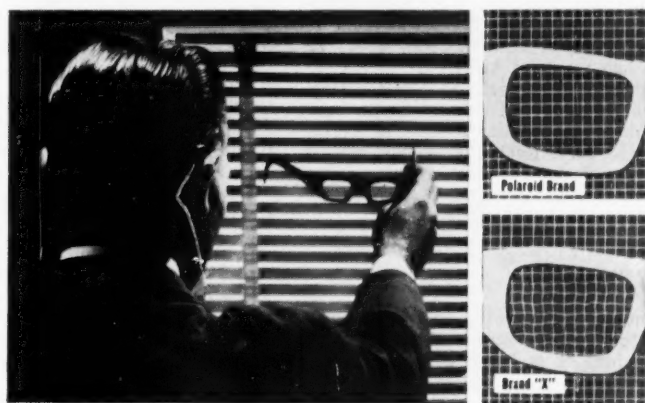
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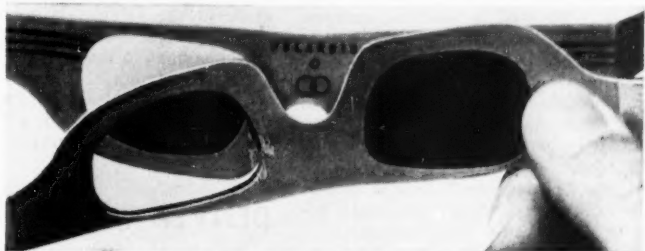
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DISTORTION TEST: Hold glasses at arm's length. Close one eye, and look through one lens at a distant straight line. Move glasses back and forth. Through genuine Polaroid 3-D Glasses, the line will stay straight. Through inferior lenses line will appear wavy. Patrons will see a watery, fuzzy picture.



BLACKOUT TEST: Take two viewers. Hold one upside down against the other. Look through lenses at light. Inferior lenses that are not correctly polarized will let through light from wrong image and patrons will see "ghosts". Genuine Polaroid lenses are polarized correctly. Each eye sees only the image intended for it.

(Continued from page 32)

house, longest run in the house's twenty-year history as an art theatre. . . . Three old-timers in the industry are being mourned here following their deaths in the past week. They are veteran Bloomington, Ill., exhibitor Clarence Irvin; long-time Chicago film distributor Clyde Elliott, and Joseph Berinstein, operator for thirty years at the Avalon, Chicago.

CINCINNATI

Box office history is being made here by "From Here to Eternity," which did an estimated \$38,000 on its first week at the 3,300-seat RKO Albee, constituting the biggest gross for a film program since the early 1900's. . . . Realart Pictures Co. has acquired the local franchise of Lippert Pictures from Eugene Tunick, which transaction includes additional products, namely, Favorite Pictures, Burstyn and Bell, formerly distributed by the Tunick Releasing Co. Founded nearly 40 years ago by the late Lee Goldberg, the Realart branch now is under supervision of Jay Goldberg and Swlma G. Blacschleger. Mr. Tunick has not disclosed his future plans. . . . Louis Wiethe, operator of the suburban Valley theatre and other area houses, and the founder of the extensive Valley Shopping Center, immediately adjoining the theatre, has purchased additional nearby property to provide more parking facilities. . . . Phil Chakeres, head of the theatre chain bearing his name, with headquarters in Springfield, Ohio, has been named honorary chairman of the Springfield drive for relief of Greek earthquake victims. . . . R. A. Emrick has reopened his Bi-Jo theatre, at Germantown, Ohio, dark since last spring. . . . James Boze and Chester Smith have opened their new Skyline theatre, at Verda, Ky. . . . Mrs. Evelyn Hamilton now is sole owner of the Arista theatre, in Lebanon, Ky., having acquired the interest of her partner, O. D. Hopper.

CLEVELAND

"From Here to Eternity" is doing tremendous business in its third week at the RKO Palace where it is being held as long as box office lines continue. . . . A 25 ft. x 50 ft. billboard on Euclid Ave. advertising "The Robe" has been contracted for two months. . . . Abraham E. Gordon of Ohio Drive-In Theatre Management Company, with outdoor theatres in Ohio, Michigan and Pennsylvania, died. His wife, a daughter, three sons and a brother, Morris, with whom he was affiliated in business, survive. . . . Moe Durelson, former United Artists district manager, has opened an office in the Fox Theatre Bldg., Detroit, to conduct his new business of selling pictures to Michigan TV stations. . . . Miles Mutchler is back with National Theatre Supply as salesman, replacing Bill Stahl, who returned to Seattle for his daughter's health. He is on a six-month leave of absence until re-assigned to a west coast NTS branch. . . . Arthur Luthi, Jr., son of Arthur Luthi of the Luthi Sign and Display Co., has returned to Oxford University, England, to complete his studies. . . . Washington Circuit's Haltnorth theatre opened with 3-D equipment this week. . . . Frank Slavik of Middlefield, who owns theatres in Middlefield, Rittman and Tiltonsville, has named Mrs. Marguerite Borisic manager of the

BOND DRIVE LEADER CIRCUIT EXECUTIVE

DENVER: Ralph Batschelet, manager of the Tabor, in show business here 21 years, has resigned and has been elected vice-



Ralph Batschelet

president and general manager of Television Theatres, Inc., which has taken over the Webber from Fox Inter-Mountain Theatres, and is building a 1,280-car drive-in at the Centennial Race Track, Littleton, Colo., for a spring opening. Mr. Batschelet has been manager of several Denver theatres, including the Bluebird, Paramount and Tabor. Winner of countless citations for exploitation, he was the No. 1 war bond salesman during the Fourth War Loan drive. He let his whiskers grow during this campaign, and threatened the patrons at the Bluebird that they would have to look at them henceforth if they let him down in the drive. He was awarded a trip to Washington, D. C., and the whiskers were shaved by the White House barber. Mr. Batschelet is active in civic affairs, is married and has one daughter.

Diana theatre, Rittman. . . . Liberty theatre, Lowellville, and the Ohio theatre, Kenton, both closed for the summer, are open again.

COLUMBUS

Walter Miles of the Miles circuit is on a round-the-world air tour accompanied by Richard Barker, local travel agent. The two will return the second week in November. . . . Francis Earl Lingo, 73, former local stagehand, died in Oakmont, Pennsylvania. He worked as carpenter and electrician at the Hartman and the Majestic before his retirement. He was the brother of George Lingo, stagehand at Loew's Broad. . . . Biff Elliott, seen in "I, the Jury," was a local visitor in advance of showings of the feature at Loew's Broad. . . . Multi-million dollar remodeling program at the Deshler-Hilton Hotel will include construction of a new Broad Street entrance next to the RKO Palace lobby. . . . Veterans' Memorial auditorium, now under construction in the Civic Center, is expected to be opened by Nov. 11, 1954. It will add 4,000 seats to the downtown area.

DENVER

Neil Beezley, president, and John Wolfberg, national board member, went to Boston to attend the national Allied board meeting, representing the Allied Rocky Mountain Independent Theatres. . . . Jack Cayton is opening a new 400-seat theatre, as yet unnamed, at Lovington, N. M., and will use mainly Mexican product. . . . Paul Lyday, of the Fox Inter-Mountain Theatres Denver

publicity department, has been named manager of the Tabor, succeeding Ralph Batschelet, who resigned to become vice-president and general manager of the newly formed Television Theatres, Inc., which will operate the Webber and the new Centennial drive-in. . . . Wm. Steege, formerly manager of the Montana district for Fox Inter-Mountain Theatres, later city manager for them at Great Falls, Mont., was taken to a Great Falls hospital after he suffered a stroke and a brain hemorrhage.

DES MOINES

Judy Brooks, wife of Judge Howard Brooks, is again pinch-hitting at Paramount. Judy, who for many years served in the Paramount office, is back to replace Fran Boys who resigned to become a full-time housewife. . . . Carol Strouse has resigned at NSS to move to California. Taking over the receptionist duties at the exchange is Queen Shaw, who lived in Africa until a year ago. . . . Kenny Weldon, Republic branch manager, attended a sales meeting in Chicago. . . . RKO salesman H. O. Peterson's son, Bob, is engaged to be married to Marilyn Music of Des Moines. The wedding will take place in December. . . . Charles Laughlin, Universal salesman, was involved in an accident which damaged his car but, fortunately, did no injury to Chuck. . . . Frank (Bunny) Allen, the game hunter, and his wife were in Des Moines to publicize the picture "Mogambo," for which he led a 4-month expedition. Both of the Allens spoke before civic groups here and appeared on radio programs. . . . Clinton Smestad, manager of the Rialto theatre in Boone, has been transferred to Kearney, Neb., where he will manage the World and the Kearney drive-in. Central States Theatre Corp. announced the change.

DETROIT

"The Robe" opened at the Fox here with all the 4,500 seats filled. . . . Next major promotional treat is shaping up at the Broadway-Capitol where Howard Pearl from United Artists is readying "The Joe Louis Story" premiere. This will be large size with Joe doing personals about town. . . . Because Walter P. Chrysler is the bank-roll back of the picture 15 Chryslers will be featured in the Joe Louis Day parade, one of them the fabulous \$50,000 Presidente. . . . Meanwhile, B-C manager Mark Parsons is in the hospital having cataracts removed. . . . "Cinerama's" longevity is getting to be common news with this week seeing the 400,000th customer through the gate. . . . Art Weisberg, manager of the Carlton, A&W theatre, is instituting a policy of foreign and art films. . . . Wayne Amusement Company has filed for a restraining order to prevent the village of Wayne and Nankin Township from dumping garbage only 500 feet from the Wayne drive-in.

HARTFORD

Morris Keppner, partner, Burnside Theatre Corp., East Hartford, Conn., and Louis Lipman, Hartford automobile dealer, listed as principal officers of General Theatres, Inc., a West Hartford, Conn., corporation, have started construction of a \$125,000 drive-in theatre, to accommodate 750 cars, at Mansfield, Conn. . . . The Connecticut State

(Continued on page 36)

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(Continued from page 34)

Police Department has postponed indefinitely a public hearing at Hartford headquarters on an application by Waterbury theatre operator Fred Quatrano to construct a drive-in theatre at Watertown, Conn. . . . Kenneth Graham has been appointed assistant manager of the Stanley Warner Capitol theatre, Springfield, Mass. . . . Nick Lanetti, formerly at the S-W Hull theatre, Derby, Conn., has shifted to the circuit's downtown New Haven house, the Sherman, as assistant to Irving L. Hillman, manager. . . . Concetta Ann Maurucci of the RKO, New Haven, exchange staff, was married to Angelo Riccitallo, also of New Haven.

INDIANAPOLIS

Joe Cantor has booked "The Moon Is Blue" for a week at his art film house, the Esquire. . . . Al Hendricks will keep the Indiana dark all day Wednesday to set up a one-shot formal opening of "The Robe" that night. . . . Trueman Rembusch, president of the Allied Theatre Owners of Indiana, and Wm. A. Carroll, secretary, are heading a Hoosier delegation to the national Allied convention in Boston. . . . Dave Friedman, Paramount exploiter, had Nicole Maurey of the "Little Boy Lost" cast in town Wednesday. . . . The Hollywood Ice Revue will open a run of 18 nights at the Coliseum Oct. 15. . . . Y & W's Swan at Terre Haute was damaged by a blaze that started in an adjoining building Sept. 29. . . . Don Bennett of the Rex, Terre Haute, is visiting in Florida.

KANSAS CITY

Five weeks in a 3,500-seat theatre, the Midland, at advanced prices, put "From Here to Eternity" in the top rank for "all-time" records, the third among the "best-ever." Wide screen and stereophonic sound are said to have helped materially in the consistent draw through the five weeks. . . . "Lili" is in its 21st week at the Kimo, midtown art theatre of the Dickinson circuit. . . . "Wings of the Hawk" has been held over at the downtown Esquire. . . . There are eleven drive-ins in the immediate vicinity of Kansas City, two others within easy driving distance. Except for two slight showers there has been no rain for weeks; temperatures high into October; a change to cooler seemed on the way October 3. . . . "The Cruel Sea" ran four weeks at the Vogue; current attraction is "My Little Chickadee." . . . "The Robe" has lines waiting for each of the five shows daily at the Orpheum.

LOS ANGELES

Mr. and Mrs. Saul Mahler of the Vinnicof circuit are off to New York and points East in quest of antiques. . . . Toby Duboff has resigned as MGM booker to go into business for himself. . . . Gene Klein, U-I salesman in Denver, spent his vacation here. . . . Dock Barth, independent exchange operator, is making steady progress in his recovery from his recent polio attack. . . . Ted Karatz, Minneapolis theatre owner, has decided to make Los Angeles his residence. . . . Jim Toler has turned back the Lyric theatre in Monrovia to Simon Lazear. . . . Sellig Pitt, former manager of the Uclan theatre, has become office manager of the Mike Levinson exchange. . . . Mr. and Mrs. Rotus Harvey of San Francisco were distinguished out-of-towners visiting Film Row during the week.

MEMPHIS

Joy theatre, West Memphis, Ark., owned by Zell and Fred Jaynes, has been taken over under lease by Malco Theatres, Inc., and re-opened. Joy, closed for some time, has been redecorated and equipped with a wide screen. . . . Van Duncan has bought Lindy theatre at Linden, Tenn., from O. V. Piland. He will book and buy in Memphis. . . . C. W. Tipton, owner, has reopened his Tipton theatre at Caraway, Ark., which has been closed most of the summer. . . . T. A. Ray, owner, has re-opened his Bradford theatre at Bradford, Ark., which has been closed for some time. . . . T. Oscar Baldrige, widely known film salesman and publicist, who has been on leave of absence because of illness, has returned to his Memphis home from Methodist Hospital and is now able to see friends. Baldrige, known by Tommy to his host of friends, had an operation on his spine to correct an ailment which has had him under the weather since last fall.

MIAMI

"Little Boy Lost" opened at the Embassy and Roosevelt for the first all Florida showing. . . . Al Weiss, divisional supervisor for the s.e. district of Florida State Theatres, is on a combined vacation and business trip which will take him to Milwaukee and New York. While in the Big City, Mr. Weiss will look over the talent showcase for possible bookings at the Olympia, Miami's only vaude house. . . . For the avid World Series patrons, Wometco's Carib, Miami and Miracle had TV available in the lobbies. . . . Al Wilkie, formerly publicity director for the s.e. district of Florida State Theatres, resigned. . . . Lou Finske, vice-president of the same circuit, was in Miami recently while on a tour of the district and had returned to Jacksonville.

MILWAUKEE

Recently named the new mid-west zone manager of the Stanley Warner Theatres here, Alex Halperin, announced that Dave Goldman, formerly branch manager for Universal Pictures, is the new buyer and booker for Stanley Warner, effective October 5. Mr. Goldman is taking Tom Cornell's place due to Mr. Cornell's resignation. . . . Wisconsin's Variety Club, Tent No. 14, will hold their general meeting at the Fox Head Brewery in Waukesha Oct. 19. A free buffet supper will highlight the meeting. . . . The downtown Atlantic theatre here, owned by John Freuler, has raised its children's admission price from 9c to 25c. . . . "Torch Song," an MGM picture, was screened at the Riverside theatre one morning last week. . . . A holdover at the Alhambra theatre here is "All-American."

MINNEAPOLIS

All drive-ins operated by Minnesota Entertainment Enterprises in the Twin Cities have closed for the season, but three independently-operated drive-ins in Minneapolis are remaining open. . . . RCA stereoscope sound and astrolite wide screens have been installed in the Park at Hayward, Wis., and the Norwood at Phillips, Wis. Both houses are operated by Pete Donnellan. . . . Stan McCulloch, booker at RKO, is vacationing in New York City. . . . Russell Stevens, manager at the RKO Pan, Minneapolis, and his assistant, Howard Walsted, have been shifted to the RKO Orpheum in St. Paul in

the same capacities. Stevens replaces Norman Wrobel, resigned. . . . James Heuser, former assistant at the Orpheum, Minneapolis, is now managing the Pan; Wayne Popham, former treasurer, has been promoted to assistant at the Pan. . . . Leonard Wood, formerly at the RKO Iowa, Cedar Rapids, Iowa, has been named new assistant at the Orpheum, Minneapolis. Appointments were made by Harry Weiss, RKO Theatres district manager. . . . Bill Mussman, Paramount sales manager, is recovering at home after being hospitalized with a heart condition. . . . Delores Johnson, clerk at 20th-Fox, has left the exchange to be married. . . . Ivan Fuldauer, MGM mid-west press representative, was a visitor here.

NEW ORLEANS

Audrey Julian, 20th-Fox contract clerk, resigned. She and Alvin Hatty have an altar date on Oct. 10. The groom-to-be is a brother of Joseph Hatty, owner of the Jean theatre, LaFitte, La. . . . Mr. and Mrs. Abe Berenson, Mr. and Mrs. Wm. Sindy and Mr. and Mrs. Milton Guidry completed plans to attend Allied Theatre Owners national board meet and convention in Boston, Mass., this week. . . . Mr. and Mrs. Lyall Shiell, Skyvue drive-in, New Orleans, chose New York for their vacation spot. They will be accompanied by Shiell's 83-year-young mother. . . . Kenner, Kenner, La., is being equipped for wide screen presentations. It is operated by S. J. Gulino. . . . Mrs. June Hermann, 20th Century-Fox billing clerk, resigned. She is looking forward to a visit from the stork. . . . Leo V. Seichsnaydre, Republic's manager, attended the company's conclave in Chicago.

OKLAHOMA CITY

Oklahoma Theatre Owners will hold their annual convention here at the Biltmore Hotel, December 7-8. . . . Harold Combs, manager of the concessions department of the Barton Theatres, attended the candy and tobacco dealers convention in Dallas, last week. . . . Mrs. Mattie Ruddle, manager of the Redskin theatre, is on vacation. V. Johnson is managing the theatre while Mrs. Ruddle is on vacation. . . . Miss Plato, daughter of Mr. and Mrs. Delton Plato, is attending the University of Oklahoma this year. Mrs. Plato is manager of the Chieftain theatre, and Mr. Plato is manager of N. W. drive-in theatre. Miss Plato was cashier for Barton Theatres. . . . Oklahoma Tax Commission, reporting on theatre tax for August, shows 304 returns, \$36,242.27 tax, compared with 320 returns, \$36,926.12 tax for August, 1952. This indicates a decrease of 1.85 per cent. . . . "The Robe" opened October 8 at the Criterion theatre here.

OMAHA

Ralph D. Goldberg, head of Goldberg Theatres, Inc., was in New York last week on a business trip. . . . Bill Miskell, Tri-states district manager, is vacationing on the west coast with his family. . . . A feature in the daily paper's picture parade for women was a shot of Mary Hanson in Scotland. She is the daughter of Oscar Hanson, retired veteran film row member. . . . Barbara Dearden has left MGM to become secretary at the Co-Op Theatre Service. Eva Schwartz, MGM booker's stenographer, has

(Continued on page 38)



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to the 1953

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(Continued from page 36)

gone to Arizona with her mother and has been replaced by Jessie Blacksmith. Filling in as biller is Jean Dolphin, former staffer, who is instructing a newcomer, Marilyn Strosnider. . . . Jack Jorgens, Metro salesman, has been on the sick list. . . . Republic branch manager Harry Lefholtz attended a meeting in Chicago. . . . Sid Metcalf has taken over Mid-Central's Pioneer and Arbor theatres and the Trail drive-in at Nebraska City. . . . Pat Silverio, formerly at Tristate's Strand in Waterloo, Ia., has been transferred to Hastings as manager of the Rivoli, replacing Jimmy Pickett, who is managing a Hastings radio station.

PHILADELPHIA

Stanley Warner chain has put up for sublease the Roxy here, Rialto in West Chester, Pa., and the Washington, Chester, Pa. . . . Downtown Arcadia, first run house, installed a large screen for the opening of "Mogambo." . . . Joe Schaeffer, Republic, and Eugene Ganz, RKO, were named delegates to the convention of the Colosseum to be held in New Orleans, with William Doyle, United Artists, named alternate. . . . Assad Kasees resigned as projectionist at the Rialto, Wilmington, Del. . . . Franklin Pease, last with the Stanley Warner theatres, takes over the manager's post at the downtown World. . . . CinemaScope screen being installed at the Rialto, Wilmington, Del., as the Queen, in the same city, puts its new wide-screen to use. . . . Louis J. Goffman, local attorney associated with the law office of Morris Wolf, Warner Brothers director and attorney for the picture company here, has accepted chairmanship of the Heart Fund Campaign of the local Variety Club with Oct. 19 the kick-off date. . . . Earle W. Sweigert, former Paramount branch manager here and last with RKO in Pittsburgh, returns to Philadelphia to join Universal-International as local sales manager to succeed Harold Saltz, who was promoted to New Haven branch manager.

PITTSBURGH

The talk of Film Row is the huge business racked up by "The Robe" which took in \$4,600 its opening day in the J. P. Harris, following an invitation premiere the night before. Spyros P. Skouras, president of Twentieth Century-Fox, and John H. Harris co-hosted a luncheon for the press, radio and TV gang prior to the opening of the film. . . . Cinerama will finally make its debut here sometime in December, according to Stanley Warner zone manager, M. A. Silver. It will play the downtown Warner theatre. . . . Mrs. John Walsh, wife of the late Fulton manager, returned here from the funeral in Newport, R. I. to announce that she and her children will continue to live in Pittsburgh. . . . "From Here To Eternity" continues to do smash biz in its third week in the Stanley, but "The Moon Is Blue" comes out after only two weeks in the Fulton, with "Dangerous Crossing" set.

PORTLAND

Business has taken a nosedive here with holdovers doing all of the coin-grabbing. . . . "From Here To Eternity" moves into a fourth week. . . . Evergreen's veteran manager Herb Royster is scratching his head and wondering about the fabulous grosses being racked up at his Mayfair theatre by

"The Moon Is Blue." The film now in its 10th week. . . . Guild manager Marty Foster bought "The Sea Around Us" for one week and now is showing it a fourth. . . . Broadway manager Keith Petzold had a radio show in the lobby for the opening of "All American." . . . Hamrick's city manager Marvin Fox came to the rescue of many natives this week. His Roxy theatre is equipped for theatre TV. He showed the world series as a public service. TV session is free to the public with regular film program starting after completion of game.

PROVIDENCE

After being closed all summer, the Metropolitan opened for two Sunday performances, offering a two-and-one-half hour stage show featuring Sarah Vaughan, Nat "King" Cole and other musical favorites. No indication of resumption of the Met's regular screen schedule has been forthcoming. . . . Due to capacity crowds, the Avon Cinema held over "The Cruel Sea," its opening fall attraction, for a second week. . . . The Hope, neighborhood house, located in the east side area, has increased evening prices from 50c to 60c. . . . The Community theatre is pleasing feminine patrons with a deal featuring beautiful Currier & Ives dinnerware. . . . Harold Lancaster, manager of the Pawtucket Strand, announced that instead of the usual screen attractions, two performances, featuring "The Little Singers" would be given on the stage of his house, October 3. . . . Following a sudden but short-lived record-breaking cold snap, milder weather returned to this area, favoring the open-air houses.

SAN FRANCISCO

Pete Vigna will return to the booking department, Fox West Coast, replacing Robert Weeks, who returns to his former position of booker at National Theatres, Los Angeles. Arthur Kloth, formerly manager of the Parkside, and more recently manager of the Parkway, Oakland, will return to the Parkside replacing Vigna. Jack Lucy, manager, Grand Lake, Oakland, will temporarily manage the Parkway also. . . . Blumenfeld Theatres' Esquire, Stockton, has been equipped with giant screen and Ashcraft super-power high intensity lamps in the projection booth. The circuit has closed the Sierra theatre at Stockton. . . . Westland Theatres closed the Rio, Vallejo. . . . Edward Penn, IFE salesman, resigned to sell an advertising gimmick to rural theatres. He has been replaced by Harry Weaverling, at one time a 20th Century-Fox salesman and more recently a theatre operator. . . . Dick Colbert, Universal sales manager, was low man based on handicap with a score of 56 at the Variety Golf Tournament. . . . John Parsons, district manager, Telenews, just completed one of the most ambitious assignment of news reporting in the history of Telenews theatres in covering the Chester murder case. . . . Robert Kronenberg, Manhattan Films, Los Angeles, was in town buying film.

TORONTO

John Dufort, proprietor and manager of the Crystal Palace theatre in Montreal, is ill at the Peter Brenek Brigham Hospital, Boston. . . . Arthur Manson, an exploiteer in Canada for MGM, is leaving to join

Cinerama in Pittsburgh. No one has been named to replace him. . . . "From Here To Eternity" will play two houses day and date first-run. Houses tied together are Shea's and Nortown, and a big campaign is being worked out by managers Len Bishop and Don Edwards. . . . Toronto Telegram is running a daily story in connection with a contest to find a girl who looks most like Claire Bloom, star of "Innocents in Paris." Prize is a trip to Paris for two. Another Claire Bloom film, "Limelight" has been given a number of bookings recently. . . . Gerald Sanderson resigned his post as manager of the Towne Cinema to devote his efforts full-time to his radio, TV and stage shows. Barney Simmons, formerly of Ottawa, replaces. . . . Dawson Exley resigned from the booking staff of Odeon Theatres (Canada) Ltd. to join the sales staff of 20th Century-Fox here. Bernard E. Norrish, for many years prior to his recent retirement president of Associated Screen News, will be tendered a testimonial dinner by his associates and friends in Montreal Oct. 20.

VANCOUVER

Mrs. Lowther, sister of Jerry O'Brien of the International-Cinema, died suddenly in the Columbia, New Westminster, while watching a film performance. She was 64. . . . Charlie Doctor, Capitol manager, outdid his previous publicity campaign for the American premiere of "The Story of Gilbert and Sullivan." . . . Bill Schulz opened his new 275-seat theatre at Black Diamond, Alberta. Town is in the oil field district and the theatre is the spot's first 35mm house. . . . Alf Shackelford, partner with Famous Players in three theatres at Lethbridge, Alberta, and in a drive-in near the town, was re-elected president of the Alberta Theatres Association at the Banff convention recently. . . . Fowler Bros. of Edson, Alberta, are building a 225-car outdoor theatre near that railroad town. . . . Theatre business both indoor and outdoor, is expanding faster in Alberta than in any other Canadian province. Oil is the major industry.

WASHINGTON

The first of an annual series of Thanksgiving Day Service football games, to be sponsored jointly by the Variety Club of Washington and the Department of Defense, will be played this year at Griffith Stadium between the Quantico Marines and the Fort Belvoir Engineers. . . . Net proceeds of the game will be divided, with two-thirds going to the welfare funds of the Armed Services in the Washington area, and the remaining one-third to go to Children's Hospital where Variety Club has built an annex. . . . Washington's downtown movie theatres are admitting "all well-behaved persons" which looks as though racial barriers are quietly being dropped. Joel Margolis returns to his post as manager of Loew's Capitol. Angie Ratto will return to his post as manager of Loew's Palace. Allan Zee, manager-producer at Loew's Capitol, returns to New York. . . . David Pollard, Universal publicity representative in Washington, was married September 26 to Madeleine Martin of Paris, France. . . . Frank M. Boucher, general manager of the magazine, TV Guide, and a member of the Variety Club board of governors, was elected president of the United Cerebral Palsy Association, of Washington.

"What the Picture did for me"

Allied Artists

BATTLE ZONE: John Hodiak, Stephen McNally, Linda Christian—I like the war pictures, but the public do not care to see them as they want a rest from war. Played Thursday, Friday, Saturday, September 10, 11, 12.—Henry Jakes, Hope Theatre, Hope, N. Dak.

SAFARI DRUMS: Johnny Sheffield—O. K. My patrons like these on double bills. Played on Monday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

FORT TI: George Montgomery, Joan Vols—This was our first 3-D offering and as expected, did tremendous business. Hope that the 3-D novelty doesn't wear off. Good Technicolor scenery and quite a lot of action pleased most of our trade. Played the Three Stooges comedy "Spooks" (Col.) on the same program. It's full of "gimmicks" and received a lot of comment. Corny, but terrific. Played Thursday, Friday, Saturday, August 27, 28, 29.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

FROM HERE TO ETERNITY: Montgomery Clift, Burt Lancaster, Deborah Kerr—Bought this for 14 days and held it over three more due to big gross. This is truly an outstanding picture, cast well and with realism. Another big one from Columbia! Played Sunday, September 13 to Tuesday, September 29, inclusive.—Rock Salzer, State Theatre, St. Petersburg, Fla.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland—An excellent musical comedy that did swell at the box office. Technicolor added to this fine picture, making it a top attraction. Columbia can be proud of this one. Played 14 days, Wednesday, August 5 to Tuesday, August 18, inclusive.—Rock Salzer, State Theatre, St. Petersburg, Fla.

Metro-Goldwyn-Mayer

CONFIDENTIALLY CONNIE: Janet Leigh, Van Johnson—Sold right, so I won't say too much against it. Louis Calhern ruined it for me. Many complaints on this picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney—Good picture business not so good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney—Very timely and well done. Did not gross up to expectations, but believe this was due to off season—no tourists, and local folks on vacation—as the picture received many good comments, although quite a number said it should have been in color. Played 14 days, Sunday, July 12 through Saturday, July 25.—Rock Salzer, State Theatre, St. Petersburg, Fla.

RKO-Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell—This is a swell picture, well done in all departments. The Technicolor is beautiful, and so was Linda. Even without the 3-D, this is above average entertainment. This was our second 3-D feature and did slightly above normal business. The 3-D novelty is wearing off, as it didn't do the business that "Fort Ti" (Col.) did. Played Thursday, Friday, Saturday, September 24, 25, 26.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—Customers all smiles and whistling as they left

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

the theatre. Received so many favorable comments on this from the Clergy and mothers' clubs, it makes a manager feel good too. Color excellent, cast outstanding! You can't go wrong on this for a musical. Small town and rural patronage. Played Monday, Tuesday, Wednesday, September 28, 29, 30.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

GIRL NEXT DOOR, THE: June Haver, Dan Dailey—A very pleasing Technicolor musical which was apparent from the good business it did. Nothing spectacular, but it seemed to be what they want. So many commented that it was a shame that June Haver is not going to make any more pictures. Such talent should be used to bring happiness to the millions who go to the movies, and not put on the shelf. Played 10 days, Sunday July 26, to and including Tuesday, August 4.—Rock Salzer, State Theatre, St. Petersburg, Fla.

INVADER FROM MARS: Helene Carter, Arthur Franz—This one drew better than I expected. I believe people will go for the science fiction type of picture as long as they are not too far-fetched. Played Sunday, September 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PICKUP ON SOUTH STREET: Richard Widmark, Jean Peters—If you have an audience that likes action aplenty, then bill this picture. For suspense, action and drama, it will be hard to beat. You may get some squawks from the femme side of the family, but they will be few. Small town and rural patronage. Played Monday, Tuesday, Wednesday, September 21, 22, 23.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

PRESIDENT'S LADY, THE: Susan Hayward, Charlton Heston—This one had me worried. My audience as a rule does not go for biographical pictures, but lo and behold—they came out for this one. It is a wonderful picture. Play it! Played Sunday, September 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SILVER WHIP: Rory Calhoun, Dale Robertson—I expected great results from this, but instead was greatly disappointed. Perhaps it didn't draw because it wasn't in Technicolor. Too bad. Played Sunday, September 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STEEL TRAP: Joseph Cotten, Teresa Wright—Another surprise! I didn't know whether to show this or close down for the night, but I took a chance—and it drew and was very well liked. So suspenseful that even the children were quiet. Played Wednesday, September 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TREASURE OF GOLDEN CONDOR: Cornell Wilde, Constance Smith. They came to see this one, but several walked out before it was over. Period pictures do not draw here, but I thought the jungle angle would hold their interest. Not enough jungle scenes, apparently. Played Sunday, September 27.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

United Artists

ONE BIG AFFAIR: Dennis O'Keefe, Evelyn Keyes—By the time we finally found the film which UA had shipped C.O.D. express, instead of by my usual carrier, in spite of the fact they had cashed my check for same 20 days before, the only big affair we found seemed to be the expense of trips to Grand Junction hunting the celluloid. We didn't get back normal expense, let alone all these extras. So I am sure no one was happy over this "Affair." Played Wednesday,

Thursday, August 26, 27.—Bob Walker, Uintah Theatre, Fruita, Colo.

SHOOT FIRST: Joel McCrea, Evelyn Keyes—English made, but pretty good. Evelyn Keyes didn't look so well in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THAT MAN FROM TANGIER: Nils Asther, Roland Young—Abbott & Costello brought them in (doubled with "Abbott & Costello Go to Mars" Univ.) but this one drove them out. It is the poorest of the poor, so look out, small towns. They can see it for free on TV. Weather hot. Played Sunday, Monday, September 20, 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—Here is one of Abbott & Costello's best pictures. If your people like them, play it. Did all right here. Weather hot, B. O. a little above average. Played Sunday, Monday, September 30, 21.—Charles Reynolds, Marco, Waterford, Calif.

DESERT LEGION: Alan Ladd, Arlene Dahl—This did the lowest of any Ladd picture I've ever played. Personally, I think it deserved it!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—A top western for any town, and Ronald Reagan is at his best. Color good and the story—well, it is unlike any western we have ever played. Lots of people compared this to "Shane" (Para.)—it's that kind of a picture. Play it and you will see. Weather warm, B. O. above average. Played Friday, Saturday, September 18, 19.—Charles Reynolds, Marco Theatre, Waterford, Calif.

LONE HAND: Joel McCrea, Barbara Hale—Here is a good picture for the small town—a down to earth story, good acting and good color, should do all right anywhere. B. O. above average. Weather warm. Played Sunday, Monday, September 13, 14.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—An excellent small-town picture. Beautiful color, good acting and a down-to-earth story that pleased an average crowd. It has just enough music. Recommended highly for the small theatre. Played Sunday, Monday, August 30, 31.—Mike Olienyk, Belfield Theatre, Belfield, No. Dak.

SEMINOLE: Rock Hudson, Barbara Hale—Here is a picture that is hard to figure out. The price is too high to start with, and it is the same old story—cavalry and Indians. Rock Hudson just doesn't fit into a picture of this type. B. O. Below average, comments were not good, weather warm. Played Friday, Saturday, September 11, 12.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

DESERT SONG, THE: Kathryn Grayson, Gordon MacRae—Music, adventure, comedy and Technicolor—a combination that should please everyone. It did here. Would have done better during winter tourist season. Gave it too much playing time for this time of year. However, the picture is an excellent one. Played 17 days, Thursday June 25 through Saturday, July 11.—Rock Salzer, State Theatre, St. Petersburg, Fla.

July Tax Is \$28,300,000

WASHINGTON: General admission tax collections for July, reflecting June business, were up considerably from June collections but slightly below those of July, 1952, the Internal Revenue Department has reported.

The figures were not exactly comparable to those used previously. Service officials said the strictly comparable figures had been delayed slightly and would be available later. But all figures released now do indicate the general movement.

They indicate general admission tax collections for July of about \$28,300,000, compared to about \$26,269,741 in June and \$28,369,934 in July, 1952.

Golden Heads New Unit Replacing NPA Function

WASHINGTON: Commerce Secretary Sinclair Weeks said a "scientific, motion picture and photographic products division" would be one of 25 industry divisions in a new business and defense services administration formed this week to take over the functions of the National Production Authority.

The division will be headed by Nathan D. Golden, who headed the NPA film division and the Commerce Department film division before that.

The new Business and Defense Services administration will be in the Commerce Department, as was NPA. The new administration will serve as a focus for cooperation between industry and government, as did the Commerce film section before the Korean war.

See Biggest TOA Meet

The 1953 convention and trade show of the Theatre Owners of America will not only be the greatest in the industry's history, according to evidence of heavy advance registration, it also will give a "lion's share" of attention to trade practices, Alfred Starr, TOA president, said this week. The show is being held in Chicago November 1-5, in conjunction with the Theatre Equipment and Supply Manufacturers Association.

Mr. Starr said probably the most important phases of the convention will be the TESMA-TOA theatre equipment and new processes forum and the theatre concessions buyers and supervisors general meeting. He added the trade practices to be discussed will include arbitration, film rentals, print shortages, and the Senate Small Businesses Committee hearings, and he stated:

"All effort is being made to attract exhibitors who have never attended a national TOA convention. . . . The agenda this year is being arranged to give every member ample time to gain the most from all meetings."

Mr. Starr also said the stand Allied's board and members take on arbitration this week in Boston convention will be extremely relevant to TOA's treatment.



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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Managing editor, Martin Quigley, Jr., 1270 Sixth Avenue, New York City; Business manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin Quigley, Jr., 1270 Sixth Avenue, New York City.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 15,847.

(Signed) THEO. J. SULLIVAN
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1953.

[SEAL]

ROSE W. HORNSTEIN,
Notary Public, State of New York.
No. 03-1860100. Qualified in Bronx
County. Cert. filed with New York
Co. Clerk. My commission expires
March 30, 1955.

MOTION PICTURE HERALD, OCTOBER 10, 1953

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Public Never Wrong—In Mr. Zukor's Fifty Years

TIMELY topic for theatre managers is contained in the title of Adolph Zukor's new book, "The Public Is Never Wrong"—because this clear-cut observation stands out in his personal experience, and it is this truth that provides the background for his nostalgic story.

The reviewers have been kind in their comments on the new issue, published this week by G. P. Putnam's Sons, for they enjoy with us, all the colorful details of pioneer days and the early building of our romantic, emotional industry, from the era of nickel-odeons through the production of feature pictures, innovated by Mr. Zukor in 1912.

Terry Ramsaye, in Motion Picture Herald, says it is "time-glamoured enrichment of the contemporary literature of the motion picture, a contribution of colour and emotion, an invitation to sit as one might through a long evening, at fireside, hearing Mr. Zukor in reflective mood, recall his observations of half a century." Sherwin Kane, in Motion Picture Daily, said, "Out of his memories, Mr. Zukor has mined a wealth of history and incident, pertaining to film industry and the great names thereof," appropriate to his 80th year and 50th anniversary.

Our particular reason for reference to Mr. Zukor's book on this editorial page is to again urge theatre managers to acquire books of this kind and character, and utilize them with opinion-makers, to tell and sell our story in a light removed from Hollywood press-agentry. Such volumes are far too rare for our own good. It is time we cultivated some of the patina that the public will associate with an industry grown to maturity. Managers can use many of Mr. Zukor's tales to augment their speeches, and dress up our historic past.

Most of all, there is the lesson learned by the author in fifty years of the most substantial experience, and expressed by him in the few short words of the title, "The Public Is Never Wrong." If you remember that, and believe in it as business policy, you'll always be right in matters of management and public relations.

BATTLE OF BEANTOWN

We liked what Charlie Jones said about Boston. "It's a great town for the Allied convention, because that's the place where the patriots tossed the tea overboard, and it's time for another party."

We think, perhaps, it's time for another Paul Revere, who will ride again—to warn both industry and public alike, that there's a great change coming. We'll look for lanterns in the Old North Church—"one if by land and two if by sea"—not so much to tell what the impending invasion may be, but how our troops, valiant and scattered as were the early patriots, may be prepared to meet superior strategy with the weight of public opinion.

And we have this to say to many old friends in the smoke-filled rooms of other conventions, across the nation: There are too many small-time politicians and not enough small-town showmen. Industry aims and gains, over the past twenty years, may be rendered obsolete by the inevitable change that is the only permanence in any business. Film industry owes no man a living, nor are there personal guarantees of the future, for any who have grown up in it, and who lack showmanship.

POSTCARD from Korea! We've heard from Vincent Trotta, who is in Korea for the Chipper Enthusiasts, the Society of Illustrators and the USO, to draw portraits of veterans in hospitals (he has done over 600 of them here.) He sends a postcard picture of Pusan harbor and says he made his first contact with Robert W. Sage, director in South Korea for the Foster Parents' Plan, and will make some portraits of war children for our Round Table plan, to give your children's club an objective (important news coming up). When Vincent is back from the Far East, Montague Salmon will have a "one man show" of his portraits on the Rivoli Theatre mezzanine.

BOB WILE, executive secretary of the Independent Theatre Owners of Ohio, offered a recent suggestion that field exploitation men employed by major companies in exchange cities be present at the trade showings to tell and sell the exhibitor on exploitation angles. Nobody should know better than Bob how well this might be done, or whether it was ever tried during the years that he was a field exploiter.

MGM has responded to Bob's suggestion, and that's not too surprising, for MGM has also utilized the force of its field staff to stimulate their new "Lucky 7" contest, with thirty-odd field men pushing this drive to successful volume. In the past, we've known some contests to wind up with about one per cent of the entries that are now apparent from Mr. Doob's contenders.

Reading the Ohio bulletin, we note that Bob has discovered that managers can mail their monthly programs under a postal permit, without the necessity of addressing each copy to any particular individual. For years and years, any number of small town and rural theatre managers have enjoyed this privilege, which is a simple formula at the post office.

ANOTHER FIRST for Irving Mack. Now, for the first time in our industry, Filmack has issued a special "Fall Promotion Brochure" which is aimed directly at drive-ins that are closing for the season. Filmack also published a "Mid-Summer Catalogue of Ideas" for drive-ins, and so, between special issues, they take good care of all the problems of this fast-growing and thriving field on new theatre operation.

Folks who drive in count as much at the box office as any who are stopped and sold by lobby exploitation, and we believe applause is justified when there is this manifestation of showmanship at the point-of-sale. Irving is a showman, and a pioneer—and also, as will be presently revealed, a philanthropist.

—Walter Brooks

Wallace Shaffer, manager of the State theatre, Dubuque, Iowa, had this seasonal event as a picture tieup—with the town's own "Kid From Left Field" as the guest of popular sports announcer.



Below, Boyd Sparrow's realistic gorilla, as really remarkable street ballyhoo for "Mogambo," at Loew's Warfield theatre in San Francisco—part of a challenging campaign for prize-money.



Promotion Pictures



Below, intriguing lobby display for "The Sea Around Us" at the Stage Door theatre in Los Angeles, with rare and exotic fish—to ensnare unwary patrons at the box office.

At right, the prize-winning Indian-head penny (actually worth \$12 as a collector's item) in a contest which drew 750 entries to promote "War Paint" at the Fox theatre, Detroit.



Joan Leslie, star of Republic's "Flight Nurse" autographs her photographs for graduates at the USAF School for Aviation Medicine at Montgomery, Alabama.

Round Table Has Twins!

You can congratulate us—for the first time, the Round Table has twin managers, as members of our association of showmen, in our current mail, with news of their exploitation. Merl Hallford, city manager for Martin Theatres at Thompson, Ga., where he operates the Martin theatre and the Melody drive-in; and his very obvious twin, Earl Hallford, city manager for Martin theatres in Cordele, Ga., where he has the Crisp and Cordele theatres. It's our pleasure to welcome such lively twins, and it's news!

There's a similarity in style, which is probably more apparent in personal appearance. Both managers issue throwaway programs, from the same press, and both have smartly written copy to express their local viewpoint. We note that they cater to both white and colored, with a 25c tilt in admission prices for the white adults. Drive-in theatres should help to solve this problem of segregation, which is vital, and necessary, in some sections.

Merl Hallford writes that he posted a 24-sheet on "Gentlemen Prefer Blondes" on the lobby floor; played MGM's record album of hit tunes from the picture; used the local disc jockeys in tieups they had never known before, and generally promoted the picture with all the pressbook and other practical methods. We think Merl must be a few minutes older than his brother, for he was first to send in his Round Table membership.

Loewenthal Stages Beauty Contest for Blondes

Alfred Loewenthal, manager of Skouras David Marcus theatre in the Bronx, where he has everything for audience participation, has a contest to advertise "Gentlemen Prefer Blondes" under way, and promises pictures of the winner after Oct. 9th. Winner gets \$25 bond, nine runners up get record albums, and all winners, their husbands and/or one boy friend, are invited to a midnight snack, after the theatre on the opening night.



Loew's Warfield staff in San Francisco—all out to win those "Lucky 7" prizes—here are assistants George Uribe, James McMillan with manager Boyd Sparrow and assistants Harry Morgan, Joe Pitruxello—looking over the "Mogambo" pressbook.

CONTENDERS FOR QUIGLEY AWARDS

L. H. ALLEN
Rivoli, Southend, Eng.

MARK ALLING
Golden Gate
San Francisco, Cal.

R. W. G. BENNETT
Corona, Liverpool, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

JIM BRADLEY
Park Plaza
New York, N. Y.

C. F. BRODIE
Regal, Barrow, Eng.

R. N. BROWN
Astra, Kirton, Eng.

DEANE BROWNE
Lyric, Indianapolis

JOHN P. BRUNETTE
Studio, San Jose, Cal.

BILL BURKE
Capitol
Branford, Can.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

MAX COOPER
Cove
Glen Cove, N. Y.

ART CAULEY
Paramount
Peterborough, Can.

NEIL CHAPPEL
Palace, Guelph, Can.

LOUIS COHEN
Poli, Hartford, Conn.

JOHNNY CORBETT
Glove
Gloversville, N. Y.

BOB COX
Kentucky
Lexington, Ky.

B. J. DARGUSH
Paramount
Syracuse, N. Y.

JOHN DAVIES
Odeon
Manchester, Eng.

ROBERT E. DIEM
Colonial, Reading, Pa.

FRANCIS DI GENNARO
Merrick, Jamaica, N. Y.

CHARLIE DOCTOR
Capitol
Vancouver, Can.

DOUGLAS EWING
Regal, Oxford, Eng.

JACK FOXE
Loew's Theatres
Washington, D. C.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
Stillman
Cleveland, O.

H. GENT
Hippodrome
Liverpool, Eng.

SAM GILMAN
State, Syracuse, N. Y.

JOHN W. GODFROY
Paramount, Ashland, Ky.

ADAM G. GOELZ
Paramount
Steubenville, O.

F. H. GOMPertz
Odeon, Chichester, Eng.

D. GORDON
Fulton
Jersey City, N. J.

J. MEL GOW
Capitol, Toronto, Can.

T. F. GRAZIER
Arcade
Darlington, Eng.

HAROLD HALL
Cavendish, Derby, Eng.

MERL F. HALLFORD
Martin Theatres
Thomson, Ga.

J. P. HARRISON
Campus, Denton, Tex.

BOB HARVEY
Capitol
North Bay, Can.

BILL HARWELL
Palace, Lorain, Ohio

A. HEATON
Regal, Beverley, Eng.

BOB HELM
United Artists
San Jose, Cal.

MARK HIRSCH
Eglinton, Toronto, Can.

D. HUGHES
Regal, Cheltenham, Eng.

TOM ICAN
Kentucky, Lexington, Ky.

K. INGRAM
Astra, Binbrook, Eng.

ROY H. KANE
Reeves, Elkin, N. C.

J. J. KIRCHHOFF
Rialto, Tulsa, Okla.

ARNOLD KIRSCH
De Luxe
New York, N. Y.

SIDNEY KLEPER
College
New Haven, Conn.

JULES KOENIG
Beacon
Pt. Washington, N. Y.

JOHN E. LAKE
Savoy, Luton, Eng.

R. W. LESLIE
Skyline Drive-In
Waynesboro, Va.

LARRY R. LEVY
State
Providence, R. I.

A. LOEWENTHAL
Ward, New York, N. Y.

ABE LUDACER
Valentine, Toledo, O.

DALE McCOY
State, Cambridge, O.

J. C. McDONALD
Odeon
Blacksheath, Eng.

CECIL McGLOHON
Avon, Savannah, Ga.

RUSS McKIBBON
Imperial, Toronto, Can.

C. G. MANHIRE
Savoy, Edinburgh, Scot.

TONY MASELLA
Palace, Meriden, Conn.

KEITH MAUPIN
Richland
Richland, Wash.

L. MITCHELL
Princess, Barnsley, Eng.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

F. B. PAGE
Rex, Islington, Eng.

G. J. PAIN
Gaumont
Glasgow, Scot.

ROBERT W. PARKER
Regal, Torquay, Eng.

T. L. PIKE
Georgia, Columbus, Ga.

MATT PLUNKETT
Uptown, Detroit, Mich.

LESTER POLLOCK
Loew's, Rochester, N. Y.

C. A. PURVES
Astra, Hemswell, Eng.

BILL RAULERSON
Royal, Blackshear, Ga.

CHARLES REYNOLDS
Marco, Waterford, Cal.

EDW. RICHARDSON
Granada, Cleveland, O.

JAMES ROBERTSON
Regal, Girvan, Scot.

TED C. RODIS
Astoria, Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, O.

ANTHONY ROSATTO
Playhouse
Great Neck, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

W. S. SAMUELS
Lamar, Beaumont, Tex.

GENE SANTERAMO
State, Jersey City, N. J.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DALE SCHUDER
Circle, Indianapolis

IRVING SCHWARTZ
Nemo, New York, N. Y.

WALLACE SHAFFER
State, Dubuque, Ia.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

E. L. SHELMEKDINE
Ritz, Hastings, Eng.

G. H. SHEPHERD
Gaumont
Leicester, Eng.

H. E. SMITH
Odeon, Torquay, Eng.

SOL SORKIN
Keith's
Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

BILL TRAMBUKIS
Regent, Harrisburg, Pa.

DALE TYSINGER
Shea, Ashtabula, O.

LILY WATT
Odeon
Coatbridge, Scot.

A. C. WELLER
Odeon, Reading, Eng.

BOB WESTERMANN
Loew's, Richmond, Va.

G. C. WILLIAMS
Regent, Chatham, Eng.

FRANK WITTS
Hippodrome
Gloucester, Eng.

JAMES R. WOMBLE
Lompoc, Lompoc, Cal.

"Nothing Like This Has Happened In Portland Before"

—A REPORT FROM THE FIELD

by RAY FEVES

PORTLAND, OREGON: Take a swell unknown personality, add a sizzling publicity and promotion campaign, plus a receptive and responsive community, equals a good solid step towards stardom for that person and money in the theater till. Portlanders last week proved that an unknown could enter a community and three days later have their name a household word.

Portland Was Waiting For the Celebration

Several weeks ago, the Portland Retail Trade Bureau were looking for a star to be their official guest for their 1953 Fall opening. Evergreen's Oregon District Manager Russ Brown was on the committee. Paramount Field Man Walter Hoffman contacted his studio and obtained the services of one Pat Crowley. Although Pat had made three pics, none of which have been released as yet, no one had ever heard of this person. To make things worse, the committee thought a male actor was involved instead of a beautiful young lady. At any rate, Miss Pat Crowley was set. Hoffman and Evergreen's hard hitting Paramount Theatre Manager Oscar Nyberg set up a scorching campaign—one that would make the name of Pat Crowley a household word. Too, it made her a star in the eyes of Portlanders and her pics will pour plenty of coin into the boxoffice. Oscar and Walter set up a screening of "Forever Female" for the Trade Bureau. That really started the ball rolling as some of the local brass now knew what Crowley looked like and liked her. Incidentally they also knew that she was female.

Two days before her arrival, the Oregon Journal ran a 4 color picture of her on the front cover of the Northwest Magazine Section of the Sunday Paper. The main sections of both the Journal and Oregonian carried several stories and pictures every day. Her picture depicting some activity of her visit made the front page every day of her stay.

Top Brass Turns Out To Meet the Visitor

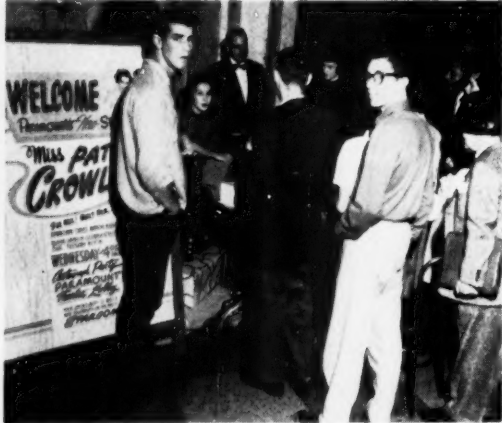
State, City, and Business officials met the up and coming Paramount Star at the Airport. From the time Pat stepped off the plane till she re-entered the airliner for her return trip to the film capital, there was ceaseless action. In addition to the usual round of breakfast, luncheon, teas, dinners, and banquets, she was given a jeweled key to the city that was made to ornament and hang from a gorgeous bracelet. Jerome Margulis displayed some outstanding pieces of jewelry valued at \$100,000 and called it the Princess Pat Ensemble. At the Portland Meadows, there was a Pat Crowley Handi-



Pat is greeted at the airport with a bouquet of the famous roses for which Portland is noted; and given a jeweled key to the city by Mayor Fred Peterson.



She sells a hat to a youthful customer in a round of the stores; and presides at an autographing party in the lobby of the Paramount theatre for the opening of "The Caddy" while manager Oscar Nyberg looks over her shoulder.



cap race. World famous Jantzen Knitting Mills was inspected by the visitor. For three hours one evening, Pat visited and acted as saleslady in leading downtown stores. Pat was guest star on a live TV show in addition to many radio shows. Add to this her personal appearance at Portland's acenitery, Amato's Supper Club, for the opening of The Continentals; a trip up the Columbia River Highway; and sitting for an oil painting for one of the Bureau's top brass. An autograph party was also held in the lobby of the Paramount Theater on the opening of the Martin and Lewis picture "The Caddy."

All of the big stores in downtown Portland had windows, pictures, or banners or a combination telling about the lovely lady's appearance. They also ran slugs in their ads calling attention to her being here.

Hoffman and Nyberg worked hard and steady on this campaign for sensational and unbelievable results. Their real reward will be when her pics play here. The twosome looked over the tally sheet when Pat left

and they found that more newspaper space, radio and TV time, and other publicity was obtained for the Paramount star than any other similar promotion held here. The visit of Miss Pat Crowley will never be forgotten. She is rated as a top star in this city despite the fact she has yet to appear in a picture. Bidding will no doubt be brisk for her three pics as natives will put cash on the line to see this gal. Men, women, and children found that she is a wonderful person and it must be written that Pat Crowley did a scorching job for Paramount Pictures and a hang-up public relations job for the motion picture industry.

Thanks to showmen like Walter Hoffman and Oscar Nyberg, Portlanders will see and read the name of Pat Crowley in the future, and there will be no doubt about her sex or her position as a full fledged star. This type of class promotion should also benefit the exhibitor and the industry. It is possible for a small area to take an unknown and make her known. Hence, the beginning equation is proven.

SHOWMEN IN ACTION

Universal reports many tieups with Atlantic Gasoline for "Thunder Bay"—with pictures of such good managers as Harry Rose, of the Majestic, Bridgeport, contacting service men.

Merl Hallford, city manager for Martin Theatres in Thompson, Ga., says he rushed in his promotions before it was too late for the September 30th deadline in the Quigley Awards competition.

Joseph S. Boyle arranged for the distribution of the American Weekly's annual movie supplement, dated September 13th, as a giveaway, which adds to the terrific total of these issues that have been used by theatres.

For the third time this year, Balaban & Katz, in Chicago, have used a four-color, full-page ad in the *Chicago Tribune*, this time for the opening of "The Robe" at the State Lake theatre. Makes a great splash!

Cecil McGlohon, manager of the Avon theatre, in Savannah, sends snapshots of his false front for the showing of "Tarzan"—with appropriate business at the box office, and at the concession stand.

The two Ed's—Seguin, of B. & K., and Borgan, of U-I, arranged an effective street ballyhoo for "Thunder Bay"—using a famous Chicago model, giving away matches.

New Name for the Steno's Vacation

Bob Retzer, manager of the Solano theatre, Fairfield, Calif., types his own letter with the comment that his girl is out on her "two weeks' man-hunt"—which is a new phrase to us, but seems likely. He says for some time now he has envied breakfast food—because they have box tops, and so he invented a special World Series game, to be played with the sponsorship of the local grocer, with prizes for those who filled out their coupons most correctly. His monthly program is delivered to box-holders, rural route, local patrons and carrier route, without addressing and by payment of 1½¢ postage in advance, under postal permit No. 1 at Suisun, Calif.

FOR FAST SERVICE PLUS QUALITY
Get Your SPECIAL TRAILERS from
FILMACK
Try Us On Your Next Order!
1327 S. Wabash Ave. CHICAGO
630 Ninth Ave. NEW YORK

Selling Approach

THE BEGGAR'S OPERA—Warner Brothers. In color by Technicolor. The only word is "bravo!" Laurence Olivier in a change of pace for this great leading man—the ageless and immortal satire with music, in which the star sings and plays. The adventures, amours and escapades of a roguish lover and a dashing highwayman. Posters are distinguished and dignified, and will attract a better-class crowd. Newspaper ad mats in the same theme, with plenty of variety for size and shape. The combination ad and publicity mat at 35c has everything needed in small situation, for the price of your minimum order. Put the big bargain mat on your standing order at National Screen, and collect large dividends from a very small investment. The herald is special, and intended for opinion-makers and school or club distribution. It costs \$8 per M, and has value for a co-op deal with a sponsoring organization or merchant. Some clubs will like "The Beggar's Opera" as a benefit attraction, for which they will sell the tickets.

THE JOE LOUIS STORY—United Artists. The true story behind that famous poker face! What they said about him—was it true? Powerful, as his battering fists! Thrilling, as his fighting heart! Great, as his never-to-be-forgotten record! Told with a boldness that will rock you. The sensational story of America's Champ of Champs. No 24-sheet, but posters will make cut-outs for lobby and marquee use. The herald keys the campaign for a majority of small situations. Newspaper ad mats in good variety, for all purposes, and the 35c bargain campaign mat at National Screen gives you eight newspaper ads and slugs, plus two publicity mats that will get

free space, all for the price of one. Stirling Silliphant, who is a showman with merchandising sense, produced this picture, after acquiring his know-how with the handling of other great pictures. The film will have good attraction value with the public at large, and very special value with selected audiences. Present plans call for the simultaneous release to a downtown and a neighborhood theatre, to capitalize the preview value of the double-booking in towns where there is a large colored population. You can depend on the Negro campaign to carry through.

SINS OF JEZEBEL—Lippert. Wide-screen in new Ansco color. With Paulette Goddard as "the most wicked woman who ever lived!" It's this company's biggest effort and has been given its biggest campaign, wrapped up in an outsize 3-color pressbook. One of the first productions actually filmed for wide-screen, it offers special ads, publicity, ad snipes and free poster snipes plugging the wide-screen angle. Key art for the ad and poster campaigns is a life-like drawing of Paulette in the title role, which is ideally suited to giant cut-outs for lobby and front display. A 4-page, 2-color illustrated tabloid herald in "Life" Magazine style is a sure-fire attention-getter. To sell the new Ansco color, there's a national tie-up involving 5,000 Ansco film dealers, all supplied with window cards and requested to cooperate with theatres, as well as special set of Color-Glow stills. Tie-ups on Cecil Chapman dresses and Sally Victor hats also allow for windows and other co-op endeavor on the theatre level—and dealers are listed in the pressbook.

THE MOVIES ARE GOOD FOR YOU!

They lift you up... they charge the batteries of your personal morale... they are a glowing and delightful break in the monotonous routine of daily living... Movies are good for you. To a husband, they bring drama and glamour, soaring imagination, the thrill of an audience... of other people, of which you are a part—united in one thought, one emotion, a single unity of mind and heart. Go to the movies often. They're good for you. At Washington's movie theatres, you'll find refreshment for your mind that will make tomorrow a better day.

Every day in The Washington Daily News you'll find the advertising of Washington's movie theatres. Check your house and take the family to the movies tonight.

The News
For Home Delivery Call DL 7-7777—Only Six A Week

TONIGHT...treat yourself and your family to a grand **EVENING OUT**

NOW SHOW

See the new movie...
Watch the new movie...
Enjoy the new movie...

Escape from your movie problems at the movie theatre...
You can have your movie problems solved and your movie problems solved...
You can have your movie problems solved and your movie problems solved...
You can have your movie problems solved and your movie problems solved...

CHICAGO SUN-TIMES

To give you ideas, the ad in the Washington Daily News boosts movie ads in their own amusement section, and business for local theatres; so does the fine full page from the Chicago Sun-Times, urging a treat for yourself and the family, at the movies.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

SAVE 70% ON MARQUEE LETTERS! TEM-pered Masonite: 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASE B.O. RECEIPTS WITH WIDE-screen & 3D equipment. Silver screens 90c sq. ft. (above 32" wide \$1.35). Minimum delay on short focus Lenses, order now. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDER-able amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance, Hospitalization. Answer giving past experience and whether available for interviews. Box 2343, MOTION PICTURE HER-ALD.

MANAGER, EXPERIENCED, SOBER AND RE-liaible. Good ad man. Salary and vending commission. Opportunity for advancement. Family group insur-ance. Write completely in confidence, BOX 2745, MOTION PICTURE HERALD.

OPERATOR, SOBER, RELIABLE, NEIGHBOR-hood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

BUSINESS OPPORTUNITY

FOR SALE-PROSPEROUS RADIO STATION. 50 miles New York City. No competition. Showing \$50,000 net. Price only \$150,000. Terms. Immediate. W. R. SLACK, 420 Lexington Ave., New York City.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITIONS WANTED

MANAGER-OVER 30 YEARS FIRST-RUN CIR-cuit experience in exploitation, promotion and operation. Available October 5th. New England preferred. Box 2744, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"-the new book that is a "must" for everybody in or connected with the motion picture industry-the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes-covering production, exhibition and exploitation-contains 26 illustrated articles by leading authorities-edited by Martin Quigley, Jr. 308 pages. Price \$4.50 postpaid. QUIGLEY BOOK-SHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC -the big book about your business-1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SEATING

OUR BEST CHAIR BUY! 1000 FULLY UPHOL-stered back, spring seat, metal lined, good condition, only \$4.95. Many more-send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER-SHOOT LOCAL NEWS-reels, TV commercials, documentaries. Make advertis-ing tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRY'S AGAIN AVAILABLE! COMPLETE drive-in, projection-sound outfits from \$1595 (send for lists). "Time deals arranged. In-car speakers w/4" cones \$15.50 pair w/junction box; underground cable \$65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE-AIR-CONDITIONED MOTION PIC-ture theatre, fully equipped and successfully operat-ing for many years. Located in fast growing suburban section of New Orleans, La. BOX 2742, MOTION PICTURE HERALD.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCATOR dual equipments 35mm projection-sound complete, ex-cellent condition \$495. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! RCA PG-230 sound system, rebuilt, \$1395; Ashcraft D Lamp-houses, rebuilt, \$489.50 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, \$475 pair; Imperial 65/130 generator, complete, built, \$675; Strong 1 kw. Lamp-houses and Rectifiers, rebuilt, \$625. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

Theatre TV Fight Series Gets Under Way Oct. 27

The weekly series of theatre TV boxing attractions, announced two weeks ago by Cappel-MacDonald and Company, and to be handled by the firm's subsidiary, Theatre Television Associates, will get under way October 27, Leo Rosen, in charge of oper-ations, announced in New York. The box-ing attractions will be available every Tues-day thereafter. The principal purpose of the new company is the establishment of a theatre TV network across the country which will be available not only for box office attractions, but for sales conventions and public and semi-public service groups.

Rapid Film Technique May Open Coast Unit

Jack Bernard, president of Rapid Film Technique, Inc., New York company, is seriously considering opening a branch of the organization in Hollywood, he said last week following his return from a seven-week visit to the coast. The company, which was a pioneer in the work of film rejuvena-tion, scratch removal and preservation, han-dles work for many types of film users, and

Mr. Bernard said the suggestion of a possible coast branch was most favorably received by all of the laboratories on the coast. The com-pany handles originals, negatives and release prints, and has done a great deal of work on film for television for NBC, CBS and other networks. Mr. Bernard has noted the sharp expansion of the company's activities, among producers, laboratories and educa-tional institutions, using the "Rapidweld" method for old or used film and the "Rapid-treat" process for new film. The importance of the work is especially apparent with to-day's increased use of special film in the new techniques now in use.

Reprint Altec Brochure

Continuing demand for the brochure, en-titled "Stereophonic Sound and Altec," has necessitated a second printing, according to L. D. Netter, Jr., general sales manager of Altec.

"Decameron" Release Nov. 15

The date for release of "Decameron Nights" has been set back to November 15, RKO Radio has announced. The picture, starring Joan Fontaine and Louis Jourdan, was originally scheduled to open this month.

Jessel to Be Toastmaster At Pioneer Dinner

George Jessel again will be toastmaster of the annual dinner of the Motion Picture Pioneers, it has been announced by Jack Cohn, president of the organization. Mr. Jessel will officiate at the 15th anniversary dinner, which this year will honor Barney Balaban, Paramount president, at the Astor Hotel November 12.

Sovereign Starts Schedule

HOLLYWOOD: First production schedule announcement for the newly reorganized Sovereign Productions has been made by Stuart Reynolds, president and executive producer. The schedule under the super-vision of Edward Gray and Rudolph Monter, will start with "Eye of the Beholder," star-ring Richard Conte.

William Jacobs Dies

HOLLYWOOD: Private funeral services for William Jacobs, 65, Warner Brothers' producer, who died September 30 were held at Forest Lawn Cemetery. Mr. Jacobs, who had been with Warners since 1938, died after a long illness.

The Product Digest

The Living Desert

Disney—True-Life Fascination

(Color by Technicolor)

Walt Disney and his organization, having established a substantial new peak of achievement in special entertainment with his True-Life Adventure short subject series, here offers a feature-length picture of the same genre, and scores brilliantly with it. The Adventures take an often startled and always impressed and fascinated audience behind the scenes where Mother Nature works her wonders.

In this film, the Great North American desert behind the Sierra Nevada and Cascade Mountain ranges is the locale and the inquisitive and persistent eye of the camera travels Death Valley, Monument Valley, the Yuma sand dunes and the Salton Sea mud pots, from Mexico to Oregon, from California to Texas.

This is no dead desert area, regardless of what may appear to the casual observer without benefit of Disney. There is teeming, fighting, tortuous life, racing and scampering, tumbling and twisting, in the inevitable fight to survive, and it all has been recorded with magnificent, almost incredible skill by the producers' staff. There seems little equity in singling out one member of that staff as against another, since all must share in a splendid production job.

But perhaps the greatest meed of praise belongs to N. Paul Kenworth, Jr., and Robert H. Crandall, chiefly responsible for the photography. Their work is of surpassing skill, and their extensive use of the time-lapse camera sets a mark for others to seek, hardly to surpass. Ben Sharpsteen was associate producer, and James Algar directed from a script prepared by Algar, Winston Hibler and Ted Sears. Stuart V. Jewell, Jack C. Coufer, Don Arlen and Tad Nichols contributed additional photography. Paul Smith, musical director, must rate a warm round of applause for a score which enhances the effectiveness of the whole film, and often furnishes the key to bits of high entertainment value.

The color by Technicolor is of course an indispensable part of the film, as the documentary at times reaches heights of surpassing scenic beauty.

Recorded in fascinatingly detailed closeup study are the lives, habits and problems of the many species of animal which inhabit the seemingly barren waste of desert. Then, too, there are the many types of plants, beautiful flowers, spiny cacti and endless others. The animals wage their constant struggle for existence. There are bats, snakes of several sorts, toads, mice, hawks, bobcats, gila monsters, lizards, wasps, tarantulas, scorpions, centipedes and multipedes, and on and on.

Highlights of the study, and giving the picture as a whole substance and depth beyond that of a mere documentary recording, are episodes denoting the perpetual struggle of species to survive. Most notable are the pursuit of a bobcat by vicious peccaries or wild

boars; a hawk power-diving for bats in flight; the rescue by a kangaroo mouse of her young from a marauding rattlesnake, and the defeat of the snake as the mouse uses her feet to spray a barrier of sand; the richly entertaining courting dance of entwined scorpions set to square-dance music; the peeps wasp perpetuating her species by successfully fighting a tarantula many times her size, and the battle of a hawk and rattlesnake.

A cloudburst and resultant flash flood, then blooming flowers form a beautiful closing sequence to a matchless piece of entertainment, unique and fine.

Reviewed in New York projection room.
Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, November, 1953. Running time, 73 minutes. PCA No. 16460. General audience classification.

The Captain's Paradise

Lopert—Guinness and Two Wives

Fans of Alec Guinness, the Englishman whose wry deviltries have made him a favorite in American "art" houses, continues his unbroken line of hit comedies with "The Captain's Paradise," produced by London Films and being distributed here by Lopert Films.

Based on an amusing though tenuous idea—a ferry boat captain with a wife at each end—the film is in actuality a delightful satire on one man's idea of paradise. Reasoning that no one woman can be all things to her husband, the captain arranges to keep a sober housekeeper-type English wife in Gibraltar, while sharing a home across the straits in North Africa with a fun-loving, exotic Spanish girl.

Playing the two wives, and both giving performances to equal that of Guinness, are Celia Johnson (who played a similar role seriously in "Brief Encounter") and America's Yvonne DeCarlo, here making a very auspicious comic debut as the double-crossed Spanish girl. Being the women that they are—and possessors of the spirit unpredictable, the two wives eventually shatter Guinness' paradise in a fashion that almost—but not quite—shatters the great Guinness buoyancy and manly pride.

The film, told in flashbacks by the captain's admiring assistant, opens slowly, carefully setting the scene of the two domiciles run by the parlor Jekyll and Hyde. In North Africa he does flamenco dances and acts the Pepe Le Moko of the local casbah. In Gibraltar he is the meek, porridge-loving pillar of the straight-laced British community.

The complications arise when Guinness, in

the words of his assistant, "begins to get careless." Switching homecoming presents by mistake, he gives his English wife a bikini bathing suit and his Spanish doll an apron. The key to the ultimate denouement is that both wives are overjoyed with the switch, since each dreams of another life. To the captain's surprise and chagrin, each eventually walks out on him, having found the planned paradise a tremendous bore. That, however, is not quite the end.

As played by the three wonderful stars and written by Alec Coppel and Nicolas Phipps, from an original by Coppel, the film is a continual, comic joy, telling its fragile story in carefully balanced scenes, beautifully directed and edited to make the whole as light as a feather. Anthony Kimmins produced and directed that which is sure to be one of Guinness' biggest money-makers in the American market.

Seen at the Paris theatre in New York where a Thursday afternoon audience was delighted throughout. *Reviewer's Rating: Excellent.*—VINCENT CANNY.

Release date, October, 1953. Running time, 76 minutes. General audience classification.
Captain Henry St. James.....Alec Guinness
Nita.....Yvonne DeCarlo
Maud.....Celia Johnson
Charles Goldner, Miles Malleon, Bill Fraser, Tuttle Lemkow, Nicolas Phipps, Walter Grisham

Little Fugitive

Joseph Burstyn—Remarkable Child

This may well be the surprise film triumph of the year among the art houses. "Little Fugitive," produced on a modest scale by a couple of enterprising young New Yorkers, Morris Engel and Ray Ashley, is a simple but extremely amusing and moving tale of a little Brooklyn boy's adventures at Coney Island. The film's great appeal lies in its unusual candid quality summed up by its star, seven-year-old Richie Andrusco.

What Engel and Ashley, who directed along with Ruth Orkin (Mrs. Engel) have obtained from Master Andrusco is not so much a performance as a remarkable record of a child's reactions to the gaudy wonders of the Coney Island wasteland. The story, written by the above trio, is a vignette about a little boy who, thinking he has killed his older brother (it was only a trick masterminded by the other youngsters), runs away in terror and ends up at Coney.

For a day and a night the little boy wanders at large through the park, experiencing just about every sensation dreamed of by a child in his most fanciful moments. He stuffs himself with hot dogs, pop and spun candy, rides the merry-go-round till he's slightly hysterical, goes through fun houses and eventually casts his lot in the pony ride concession. He's crazy about horses.

How Richie's adventure comes to a happy conclusion need not be divulged here. The child is the thing and in him the joy of the film. Completely unconsciously he runs the gamut of

(Continued on following page)

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

emotions, from the first awful fear of the shooting to loneliness after a night on the beach. His face is a mirror, reflecting surprise at the first taste of a hot dog and earnest attempts to catch the brass ring on the merry-go-round. In these "Little Fugitive" is a unique and wonderful film which will be long remembered.

Supporting the little boy are Rickie Brewster as his impatient but understanding brother, Winnifred Cushing as his mother, and Jay Williams as the pony ride man. The latter is especially good in his moments with the boy, unravelling a fabulous story about his days with Buffalo Bill and being everything a little boy thinks a pony ride man should be. The camera work of Ashley is excellent throughout. Eddy Manson composed and performed the accompanying harmonica score which captures very nicely the varying moods.

The film already has been awarded one of the highest prizes of the Venice Film Festival. This, along with the fine lay press it is certain to receive, insures it for big reception in selective theatres everywhere. Joseph Burstin is distributor.

Seen at the Johnny Victor theatre in New York. *Reviewer's Rating: Excellent.*—V. C.
Release date, October 6, 1953. Running time, 75 minutes. General audience classification.
Joey.....Richie Andrusco
Lennie.....Rickie Brewster
Winnifred Cushing, Jay Williams, Will Lee, Charlie Moss, Tommy De Canio

Tanga-Tika

George Schaefer-Dwight Long—
Legend in Tahiti

(Color by Eastman)

A few years back a charming and urbane young adventurer, Dwight Long, took a boat to Tahiti and stayed there two years shooting a lot of footage. The result is "Tanga-Tika," a handsome, smartly-made feature-length film. In presenting a study of life in the little Pacific isle of the title, the picture is unexcelled, for it has beauty, intelligence and imagination.

However, the slender, narrative thread (purporting to be a Tahitian legend) that runs through the story is pretty much standard plot type. But the picture has so many other visual riches as to easily overcome this.

Mr. Long not only was the photographer, but also did the direction and shared the production with Arch Monson. The discriminating film fan has much to be grateful to him. The picture catches the mood and tempo of the country as well as its exotic customs, its occupations and diversions. The story itself concerns a young native who is very much in love with a native girl and plans marriage as soon as he earns enough money. One day the man gets caught in a hurricane and winds up marooned on an uninhabited atoll.

Months roll by, and eventually fearing him dead, the girl is about to marry another against her will. However, thanks to a cruising American yacht, the young man is able to get back just in time to claim his beloved.

An offstage commentary runs through the film and sprinkled throughout are native songs, and many dances.

Seen at a screening in New York. *Reviewer's Rating: Excellent.*—MANDEL HERBST-MAN.

Release date, November, 1953. Running time, 75 minutes. General audience classification.
Nenu.....Adeline Tetahaimui
Timi.....Paul Meoe
Alice Swenson, Tumaatura, Roter Soui, Governor Anzani, Mayor Pocu, Captain Darr, Ah Fu

Murder on Monday

Mayer-Kingsley—London—

What a Difference a Day Made

Based on a successful London play, "Home at Seven," by R. C. Sherriff, "Murder on Monday" is a good British melodrama, deliberate and talky perhaps, but beautifully acted, always interesting and generally suspenseful.

In its abundance of talk and lack of action, it resembles a piece of stage work, but within these limitations it rates as one of the better English thrillers to reach these shores.

Much of the success of the film is due to Ralph Richardson, surely one of the finest English-speaking actors today. He did double duty for "Murder on Monday," not only playing the leading role but also directing. He plays a middle-class employee who returns home promptly one evening at seven only to find his wife terribly upset over his disappearing for 24 hours. He's completely taken aback, not remembering anything about this lost day. The doctor tells him a loss of memory like this is not serious and could all be explained in time. However, when there comes to light the theft of some money from the club of which Richardson is treasurer, he begins to worry. And when an employee of the club whom he dislikes is found murdered, he builds a circumstantial case against himself with the help of the police.

Everything is finally cleared up to his and the audience's satisfaction. Actually the denouement as to where he spent the missing time and the identity of the real killer are a let-down. But the author made sure that all the clues, large and small, fit into place and that it was done logically and clearly. His greatest aid in accomplishing this comes from the actors. Each performance is just right, each performer knowing his character so well. Richardson is wonderful as the bewildered soul coming into circumstances completely foreign to him. Just as good is Margaret Leighton as his wife and Jack Hawkins (best known here as the star of "The Cruel Sea") as the doctor.

Anatole de Grunwald wrote the screenplay and Maurice Cowan produced for London Film. Arthur Mayer-Edward Kingsley, Inc. is releasing the picture in the U.S.

Seen at a New York projection room. *Reviewer's Rating: Very Good.*—JAY REMER.
Release date, October, 1953. Running time, 83 minutes. General audience classification.
David Preston.....Ralph Richardson
Janet Preston.....Margaret Leighton
Dr. Sparling.....Jack Hawkins
Campbell Singer, Michael Shepley, Margaret Withers, Frederick Piper, Meriel Forbes, Gerald Case, Diana Beaumont

Time Gentlemen Please!

Mayer-Kingsley—The Town's Nicest Tramp

In its own modest way, this film presents a delightful study of an old ne'er-do-well who turns his village upside down with the aid of fate and charm. However, the rest of the characters are stock in nature and dull in execution. The villains are so nasty the audience has all it can do to prevent itself from hissing. And the good people are right out of Grimm and Andersen. The picture tries to satirize too often to be considered a fairy tale, but it does have many amusing moments, thanks to Eddie Byrne as the beloved bum.

The very small town of Hayhoe in England is expecting a visit from the Prime Minister because of its high productivity and its almost 100 per cent employment. The "almost" represents the old rogue who would rather drink and philosophize. The village council (an ornery quartet who are up for reelection) are determined to have a perfect record. So they connive to have the old gentleman put in the almshouse which has been unoccupied for many years. Here he must abide by rules laid down 400 years previously. When a new vicar arrives, he discovers Byrne is entitled to 6,000 pounds per year. From thereon, a number of circumstances occur which leave Hayhoe with a new council and Byrne with a new job.

Most of the humor is derived from the leading character. The accompanying narration strives too heavily to be funny as does the burlesque on politics and small towns. None of the cast names are well known here even for art audiences, but the performances, in general, keep with the whimsical quality of the story. Jane Barrett, as the reprobate's granddaughter, is attractive and makes the most of a part that's trite at best.

"Time Gentlemen Please!" is based on R. J. Minney's novel, "Nothing to Lose." The screen-

play was by Peter Blackmore and Herbert Mason and Lewis Gilbert did the producing and directing, respectively. It's a Group 3 production.

Seen at the Trans-Lux 72nd Street theatre in New York. *Reviewer's Rating: Good.*—J. R.
Release date, September, 1953. Running time, 79 minutes. General audience classification.
Dan Dance.....Eddie Byrne
Emma Stebbins.....Hermione Baddeley
Sir Digby.....Raymond Lovell
Dora Bryan, Jane Barrett, Robert Brown, Marjorie Rhodes, Thora Hird, Ivor Barnard, Sidney James, Edie Martin, Sydney Tafler, Joan Young, Marion Stone, Patrick McAlinney.

Shadows of Tombstone

Republic—A Crooked Town

Rex Allen here appears in another well-written little Western. The plot isn't sensational but the acting and dialogue are better than average and the situations seem to have a fresh appearance. It should be well-liked where these pictures do well.

This time Rex is a rancher in a town run by a crooked sheriff and a saloon owner. He has captured a bandit who works for the sheriff and the latter is forced to put him in jail to escape the town's ire. When the girl who runs the town's newspaper admits she's afraid to attack the sheriff in print, Rex decides to run for sheriff himself. The two crooks frame Allen on a murder charge. When he escapes, the girl helps him in trying to force the crooks into the open. Eventually justice gets its reward but not before some dandy fistfights have ensued and a climactic fight in the hills seems to spell the end for the hero.

Allen's performance is competent and once more he doesn't sing except as an accompaniment to the credits. His sidekick, Slim Pickens, provides the usual comedy and Jeanne Cooper plays the feminine journalist. Emory Parnell and the perennial villain, Roy Barcroft as the sheriff and saloonkeeper are properly treacherous. William Witney directed for associate producer Rudy Ralston with Gerald Geraghty doing the screenplay.

Seen at the Republic screening room in New York. *Reviewer's Rating: Good.*—J. R.
Release date, September 28, 1953. Running time, 54 minutes. PCA No. 16607. General audience classification.
Rex Allen.....Rex Allen
Slim.....Slim Pickens
Jeanne Cooper, Roy Barcroft, Emory Parnell, Ric Roman, Richard Avonde, Julian Rivero, Koko

The Gay Adventure

U.A.-Renown—To Each His Own

An intriguing journey through Europe is offered in "The Gay Adventure," for the story begins in Paris and ends in London, with scenes of Berlin in between. The backgrounds have the allure of a travelogue and a performance by Burgess Meredith lends vitality. As a story, the picture lacks the authority of conviction and frequently has a repetitive quality.

All men have had their private fantasies about women, especially beautiful women. The picture takes one such woman, Paula Valenska, and then examines the daydreams she evokes in three men on a train, a Frenchman, Jean-Pierre Aumont; an American officer, Meredith, and an Englishman, Richard Murdoch.

To the Frenchman she appears an elegant lady, born to wealth and distinction, but alas, she is only a model posing in opulent clothes and expensive cars. The American has all sorts of illusions about her being caught up in the evil grip of a black marketer and having to sing in his nightclub or else be turned over to the police. An attempt to rescue her from this imaginary dilemma gets Meredith into some nasty difficulties. To the Englishman, she is a famous actress and his acquaintance with her embroils him in a series of madcap complications.

When the girl finally alights from the train all the masculine illusions about her come to grief.

A Renown Pictures presentation, presented by George Minter, it was produced by Anatole

De Gruenwald and was under the direction of Gordon Parry.

Seen at the home office projection room.

Reviewer's Rating: Fair.—M. H.

Release date, August 21. Running time, 82 minutes.

PCA No. 16673. General audience classification.

Director: Burgess Meredith

Cast: Jean-Pierre Aumont, Sonia, Sazy and Hedy, Paula Valenska, Kathleen Harrison, Richard Murdoch, Julian Dalbie, Jose de Almeyda, Kenneth Cove, Henry Pascal, Karel Stepanek, Glyn Lawson, Edward Lexy, Derek Blomfield, Eva Savage, Milo Sperger, Richard Warner, Ivan Sampson, Patrick Barr, Gordon Tanner

Donovan's Brain

U.A.—Dowling—Dead Men Do Tell Tales

A science-fiction thriller that seems to be more scientific than fictional is rare indeed. Such is the first part of "Donovan's Brain," realistic, well-acted and provocative. But as the picture builds steadily toward its climax, it loses some of this quality and finally, it emerges as just an interesting, although well-made thriller.

Lew Ayres and Gene Evans are research doctors, experimenting in keeping animal tissue alive. They are successful with a monkey and when a plane accident victim dies at their place, Ayres wants to continue his experiments on a human brain. It does remain alive and able to give off sound waves. Ayres then wants to make personal contact with it through thought transference, tests of which have been successful at Duke University. It is then that the brain begins to take effect on his personality. Only intermittently does he escape from its power. While under its influence he plans to continue the dead man's notorious business dealings. This leads to crime and death and not until the brain is destroyed is he set free.

Most of the thrills are derived from watching the brain seemingly "breathe" and appear to get larger and more grotesque as the film progresses. It's effective and eerie. However, Lew Ayres, who is always a good performer, plays too much the Dr. Jekyll character when he appears to take on some of Donovan's characteristics. After all, the man was supposed to be human, even though wicked. Nancy Davis, as his wife, and Evans are competent.

"Donovan's Brain" was filmed once before under another title and by another company. This interesting version of the Curt Siodmak novel was written and directed by Felix Feist and produced by Tom Gries. It is a Dowling Productions presentation.

Seen at the United Artists screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, September 30, 1953. Running time, 83 minutes. PCA No. 16420. General audience classification.

Director: Patrick J. Carty

Cast: Lew Ayres, Dr. Frank Schratz, Gene Evans, Janice Cory, Nancy Davis, Steve Brodie, Lisa K. Howard, Tom Powers, Michael Colgan, Kyle James, Stapleton Kent, Peter Adams, Victor Sutherland, John Hamilton, Harlan Warde, Paul Hoffman, William Cottrell, Tony Merrill, Faith Langley, Mark Lowell, Shimen Ruskin

El Paso Stampede

Republic—Cowboys in Wartime

Allan "Rocky" Lane returns in another formula Western. Two points that set it off from others are its time, the Spanish-American war and its villain, a dentist. Otherwise it has all the standard ingredients of the outdoor picture, including an abundance of riding and shooting.

During the war, there were many raids on cattle herds which were needed to feed the American forces. Lane is investigating them and goes to Clarksburg, where many ranchers have been robbed. Working under cover, he gets a job in Eddy Waller's grain and feed store. Waller's handyman is in cahoots with the local dentist, who is the leader of the rustlers. The stolen cattle are hidden until they can cross the border and Lane catches the handyman stealing some feed for them. Before he can tell the whole story, he is killed. Lane then works out a successful plan for capturing

the gang and locating the cattle, with the aid of Waller, his daughter and the ranchers.

This routine Western features Phyllis Coates as the girl and Stephen Chase as the villain. Rudy Ralston was associate producer while Harry Keller directed and Arthur Orloff wrote the screenplay.

Seen at the Republic screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, September 8, 1953. Running time, 54 minutes. PCA No. 16540. General audience classification.

Director: Allan "Rocky" Lane

Cast: Allan "Rocky" Lane, Eddy Waller, Phyllis Coates, Stephen Chase, Roy Barcroft, Edward Clark, Tom Monroe, Stanley Andrews, William Tannen, Black Jack

SHORT SUBJECTS

BEN AND ME (Disney)

Cartoon—Technicolor

Walt Disney here offers a bit of American history in perhaps as entertaining fashion as it ever has been presented. If the authorities only would serve up all the lessons this way, kids really would like to go to school. Bet you didn't know that all those things accomplished by Benjamin Franklin were actually only done because Ben had the advice and encouragement of Amos, the poor boy mouse from behind the wainscoting in the old Philadelphia church. Well, it's true, and here's the whole story, in a two-reel cartoon as only Disney can make them. The tricks and animation effects are the best. It's one of the finest cartoons in years, and it is definitely worth extra attention and extra special selling effort.—C. S. A.

18 minutes

FLIRTY BIRDY (MGM)

Gold Medal Reprint Cartoon in Technicolor (W-466)

Tom disguises himself as a bird in order to woo his lady love. But Jerry is more interested in making Tom uncomfortable than in helping him with romance.

Release date: July 4, 1953

7 minutes

RED HOT RIDING HOOD (MGM)

Gold Medal Reprint Cartoon in Technicolor (W-465)

Red is a night club singer whom the wolf falls for. When she runs away from him, he drives to her grandma's penthouse. Grandma falls for the wolf and as Red arrives there, the old lady has the wolf all tied up. He marries her and the story ends with the wolf's three little kids appreciating Red.

Release date: May 2, 1953

7 minutes

WEE-WILLIE WILDCAT (MGM)

Technicolor Cartoon (W-446)

William Wildcat, Sr., is bawling out his little son Willy with threats of a licking. Barney overhears and tells the father he doesn't understand child psychology. Barney takes the brat home with him and Willy gives him nothing but a very hard time. He finally gives up and takes Willy back home and helps his father spank him. But Willy has the child psychology book in the seat of his pants.

Release date: June 20, 1953

7 minutes

POPEYE—THE ACE OF SPACE

(Paramount)

Popeye in Technicolor (EI3-1) (3-D)

This is the first Popeye cartoon in 3-D and the first from Paramount. Popeye, having won battles on land, sea and air, sets out to conquer the outer spaces. He's confronted by the Man from Mars, but the monster from the other world has little chance against the muscular gob and his trusty spinach.

Release date: October 2, 1953

7 minutes

RUGGED BEAR (RKO)

Walt Disney Technicolor Cartoon (44,102)

A barrage of gunfire forces a peacefully sleeping group of bears to search for safety. One of them runs into a hunting cabin. When he sees Donald Duck approaching, he takes what he believes to be a bear rug lying on the

floor, rolls it up, places it in a woodbox and takes its place. When Donald enters, he does many things to the "rug," such as striking a match on its nose, sitting on it, beating out a fire that it has caught on, dragging it through a washing machine and rolling up in it for a nap. With the hunting season over, Donald leaves. As the bear prepares to go, he discovers the first "bear rug" coming to life.

Release date: October 23, 1953

6 minutes

NOSTRADAMUS AND THE QUEEN

(MGM)

Prophecies of Nostradamus (R-423)

This time Nostradamus prophecies on Catherine de Medici starting with her marriage to Henry, Duke of New Orleans, at the age of fourteen. It also shows her becoming queen in 1558, the death of her husband, King Henry II, the marriage of her daughter to King Philip of Spain, the childless marriage of her first son and her oldest son's marriage to Mary, Queen of Scots. There are other predictions about the family which leads producer Carey Wilson to wonder if Nostradamus was trickster, charlatan or actually gifted beyond other men.

Release date: September 29, 1953

10 minutes

BAT BOY (RKO)

Sportscope (44,302)

This tells how a boy in Cleveland can become bat boy for the Indians and what his job entails. In a contest sponsored by the baseball team and the Cleveland Plain Dealer, thousands of boys answer the question, "Why do I want to be the Indians' bat boy?" Harold Klug, Jr., is the winner shown and he gets a two-year contract, the first year working for the visiting team, the second year for the Indians. The boy learns where he should and shouldn't be. One place he always is, is near the batter's circle. There's lots of hard work, but the thrill more than compensates.

Release date: October 2, 1953

8 minutes

CARNIVAL COURAGE (Columbia)

Color Favorites (6601) reissue

The hero of this cartoon comes into possession of a cap made from the hair which enables Sampson to be the world's strongest man. As long as he is able to keep this cap he can do many physical feats, but once he doffs it, anything can happen.

Release date: September 3, 1953

7 minutes

FILM ANTICS (MGM)

Pete Smith Specialty (S-554)

This tells the story of children and animals and their behavior. The moppets are shown in various becoming and unbecoming moods. And the four-footed friends are seen in their more frivolous temperaments.

Release date: January 2, 1954

8 minutes

ROWDY RACCOONS (Paramount)

Topper (M13-1)

Frisky raccoons and their byplay are presented here. Their amusing antics are shown when they climb a tree or are confronted by an owl or an unfriendly porcupine. To top things off, they get mixed up with various kitchen apparatus and most especially, a lemon meringue pie.

Release date: October 2, 1953

10 minutes

THE NEW NEIGHBOR (RKO)

Walt Disney Technicolor Cartoon (34,112)

Donald Duck moves into his new house. His neighbor, Pete, and his dog, Muncey, have been upsetting the back yard by dumping trash and digging up the flowers. Pete also turns out to be a food-borrower and tool-borrower. Things reach the point where Donald gets so infuriated, they start playing nasty tricks on each other. The excitement attracts the neighbors, the newspapers and TV. They proceed to wreck each other's property and the climax comes when they build a "spite fence" on the property line. The fence collapses and both parties proceed to move out of their homes.

Release date: August 1, 1953

7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1990-1991, issue of September 12, 1953.

Feature Product by Company starts on Page 1973, issue of August 29, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Go to Mars (316)	Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Actress, The	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941		A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
Africa Screams	UA	Abbott & Costello (reissue)	Apr. 15, '53	79m					
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925		A-1	Very Good
Ali Baba Nights (5215)	Lippert	Anna May Wong (reissue)	May 22, '53	76m					
All Ashore (color) (534)	Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (C)	MGM	Robert Taylor-Ann Blyth	Nov., '53						
Ambush at Tomahawk Gap (color) (522)	Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.)	UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B									
Bachelor in Paris (5213)	Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Back to God's Country (color)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006		A-2	Good
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandit of Sherwood Forest, The (544)	Col.	Cornel Wilde-Anita Louise (reissue)	Mar., '53	87m	Feb. 23, 1946				Good
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Battle Circus (321)	MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (C) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965		A-2	Excellent
Bellissima (Ital.)	I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321)	RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Break, The	Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006		B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918		A-1	Good
Blades of the Musketeers	Howco	Robert Clark-John Hubbard	June, '53	57m	Sept. 5	1982			Average
Blood on the Moon (388)	RKO	R. Mitchum-R. Preston (reissue)	Mar. 28, '53	88m	Nov. 13, '48				Good
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997			Very Good
Blue Gardenia, The (215)	WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color)	Para.	Alan Ladd-James Mason	Not Set	94m	Oct. 3	2013			Very Good
Bright Road (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D)	UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350)	20th-Fox	Clark Gable-Loretta Young (reissue)	Mar., '53	81m	May 4, 1935				
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	Lopert	Alec Guinness	Oct., '53	76m	Oct. 10	2021			Excellent
Champ for a Day (5211)	Rep.	Alex Nicol	Aug. 15, '53	90m	Sept. 26	2007			Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966		A-2	Good
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863			Fair
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	B	Very Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9 (S)	1831	AMY	A-2	
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	64m	Sept. 5 (S)	1982		A-2	
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April 24, '53	69m	Mar. 14	1759	AY	A-1	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015		A-1	Average

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Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	B Excellent
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	A-1 Good
Conquest of Cochise (color)	Col.	John Hodiak-Robert Stack	Sept., '53	70m				A-1
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742	A	Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2	1822		A-2 Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	A-2 Very Good
Crossed Swords (color)	UA	Errol Flynn-Gina Lollobrigida	Oct. 30, '53					
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1 Excellent
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1 Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2 Very Good

D

Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1 Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2 Excellent
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	A-1 Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1 Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Moment (Brit.)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2 Very Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	A-1 Good
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2 Good
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Jan. 23, '54	80m	Aug. 15	1949		Good
Donovan's Brain	UA	Low Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023		Fair
Doomed (Ital.)	I.F.E.	Francia Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790		B Average
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		Fair
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		B Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1 Good
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53					
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2 Very Good

E-F

East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998		B Good
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023		Fair
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2 Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m				
Fanfan the Tulip (Fr.)	Lopert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2 Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		B Very Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
Five Angels on Murder (Brit.) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	B Good
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2 Good
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28, '53	128m	Mar. 13, '48			Excellent
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2 Good
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11	1789		A-1 Very Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1 Good
From Here to Eternity*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent

G

Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		Fair
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				A-2
Gentle Gunman, The (Brit.)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		Good
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			Excellent
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B Excellent
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar. 17, '53	56m	Apr. 4	1783		A-1 Fair
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Girl Next Door, The (C) (320)	20th-Fox	June Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Girl Who Had Everything (328)	MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27, '53	69m	Mar. 7	1750	A	A-2 Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	A-2 Good
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	A-2 Good
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Pipe Laurie	Sept., '53	81m	Aug. 22	1957		A-1 Excellent
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1 Good
Great Jesse James Raid (C) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (C) (3D)	Col.	Rock Hudson-Donna Reed	Oct., '53					
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	B Very Good

H

Half a Hero	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933		A-1 Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S) 1879		
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21, '53	71m	Jan. 17	1686	AY	A-2 Good
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790		A-1 Fair
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	May 23	1845	AYC	A-1 Very Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	88m	Apr. 18	1798	A	A-2 Excellent
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53					
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902		Good

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I									
I Believe In You (Brit.)	Univ.	Celia Johnson-Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar. 20, '53	77m	Feb. 7	1710	AYC	A-1	Very Good
I, the Jury (3D)	UA	Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926		B	Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2	Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53						
Iron Mountain Trail (5231)	Rep.	Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941		A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m					
It Came from Outer Space (3D) (322)*	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair
J									
Jack McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m					
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013			Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC		Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Gerson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K-L									
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Kiss Me Kate (C) (3D)	MGM	Kathryn Grayson-Howard Keel	Nov., '53						
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Lady Wants Mink (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773	AYC	A-1	Very Good
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989		A-2	Very Good
Little Boy Lost (5304)	Para.	Bing Crosby-Claude Dauphin	Sept., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021			Excellent
Little World of Don Camillo (Ital.-Fr.) I.F.E.		Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021			Excellent
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London									
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1	Fair
Love Happy	UA	Marx Bros.-Marilyn Monroe (reissue)	Apr. 15, '53	85m					
M									
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Mahatma Gandhi	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Oct. 16, '53						
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53						
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Men on a Tightrope (315)	20th-Fox	Freddie March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Marksmen, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791			
Marry Me Again	RKO	Marie Wilson-Robert Cummings	Sept. 22, '53	72m	Sept. 26	2006			Good
Marshall's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Mexican Manhunt (5317)	Allied	George Brent-Hillary Brooke	Sept. 13, '53	71m					
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53						
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mogambo (color)	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997			Very Good
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998			Good
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B	Excellent
Murder on Monday	Mayer-Kingsley	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022			Very Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935			Average
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m	Oct. 12, '46				Excellent
N									
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauhin	Apr., '53	89m	May 2	1823			Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S) 1887			
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	A-2 Fair
No Escape	UA	Law Ayres-Sonny Tufts	Sept. '53	76m	Aug. 1	1934	A	B Good
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m			AY	A-2 Fair
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1 Fair
O-P								
Off Limits (5216)*	Para.	Eob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1 Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1 Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887	AYC	Good
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869		Very Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1 Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2 Fair
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17	1685	AYC	A-1 Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1 Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942		A-2 Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2 Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1 Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2 Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		Fair
Q-R								
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC	Excellent
Rage of the Jungle (color)	RKO	Glenn Ford-Ann Sheridan	Sept. 15, '53					
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1 Fair
Ramuntcho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759		Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53	63m				A-1
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2 Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925		B Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2 Fair
Ring Around the Clock (Ital.) Int. Film Assoc.		Nando Bruno-Lauro Gazzolo	May 18, '53	88m	May 9	1830		A-2 Good
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m				
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1 Good
Robe, The (CinemaScope) (C)	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005		Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2 Excellent
Rome 11 O'Clock (Ital.)	Times	Ref Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m				
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981		Fair
S								
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989		A-1 Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1 Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2 Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B Excellent
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1 Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	73m	Jan. 17	1687	AY	A-1 Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2 Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1 Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1 Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Sept., '53		Sept. 5	(S) 1982		
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2 Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				A-1
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-2 Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m				
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philippe-Michele Morgan	May, '53	120m	May 23	1846		C Very Good
Shadow Man (5316)	Lippert	Cesar Romero	Sept. 18, '53					
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022		Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2 Excellent
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S) 1591		A-2
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2 Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1 Good
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53					
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1 Good
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Sept. 25, '53					
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1 Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943		Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m				
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1 Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn (reissue)	May, '53	108m			AY	B Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	117m				
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013		Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July, '53	89m	Aug. 8	1942		Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1 Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2 Excellent

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				Issue	Page		L. of D.		
Something Money Can't Buy (Brit.)	Univ.	Patricie Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY		Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Sept. 29, '53						
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	A-1	Average
South Sea Women (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2	Very Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B	Excellent
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1	Very Good
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct., '53					A-1	
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853		B	Very Good
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 6	1943	AY	A-1	Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2	Good
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good
T									
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006		A-2	Very Good
Tanga Tika (color)	Schaner	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1	Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926		A-1	Good
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B	Fair
Those Redheads from Seattle (color) (3D)	Para.	Rhonda Fleming-Gene Barry	Not Set	90m	Sept. 26	2006			Very Good
Three Forbidden Stories (Fr.)	Ellis								
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934			Very Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (color)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718			
Thunderhoof	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m					
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207			Good
Time Gentlemen Please (Brit.)	Mayer-Kingsley	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935			Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Titfield Thunderbolt (color) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014			Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2	Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topaka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (color)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014			Good
Trader Horn (339)	MGM	Harry Carey-Edwina Booth	(reissue) June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m	Aug. 8	1943			Average
Twenty, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor
U-V									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53						
Untamed Breed	Col.	Sonny Tufts-Barbara Britton	(reissue) Sept., '53	79m					
Valley of Headhunters	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Veils of Bagdad (color)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014			Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989		A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m					
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53						
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good
W									
War of the Worlds (C) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
What Price Innocence (Ital.)	I.F.E.	Lyde Baarova-Otello Toso	May 1, '53	100m	May 9	1831			Fair
White Goddess (5224)	Lippert	Jon Hall	Mar. 27, '53	73m	July 18	1919			Average
White Lightning (5326)	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wings of the Hawk (C) (3D)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981			Very Good
Without Reservations (484)	RKO	Claudette Colbert	(reissue) Aug. 5, '53						
Woman They Almost Lynched (5204)	Rep.	John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4	1781	A	B	Very Good
X-Y-Z									
Yellow Balloon (5430)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	80m					
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good

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SHORT SUBJECTS CHART APPEARS ON PAGES 1990-1991, ISSUE OF SEPTEMBER 12, 1953

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 5,260 playdates.

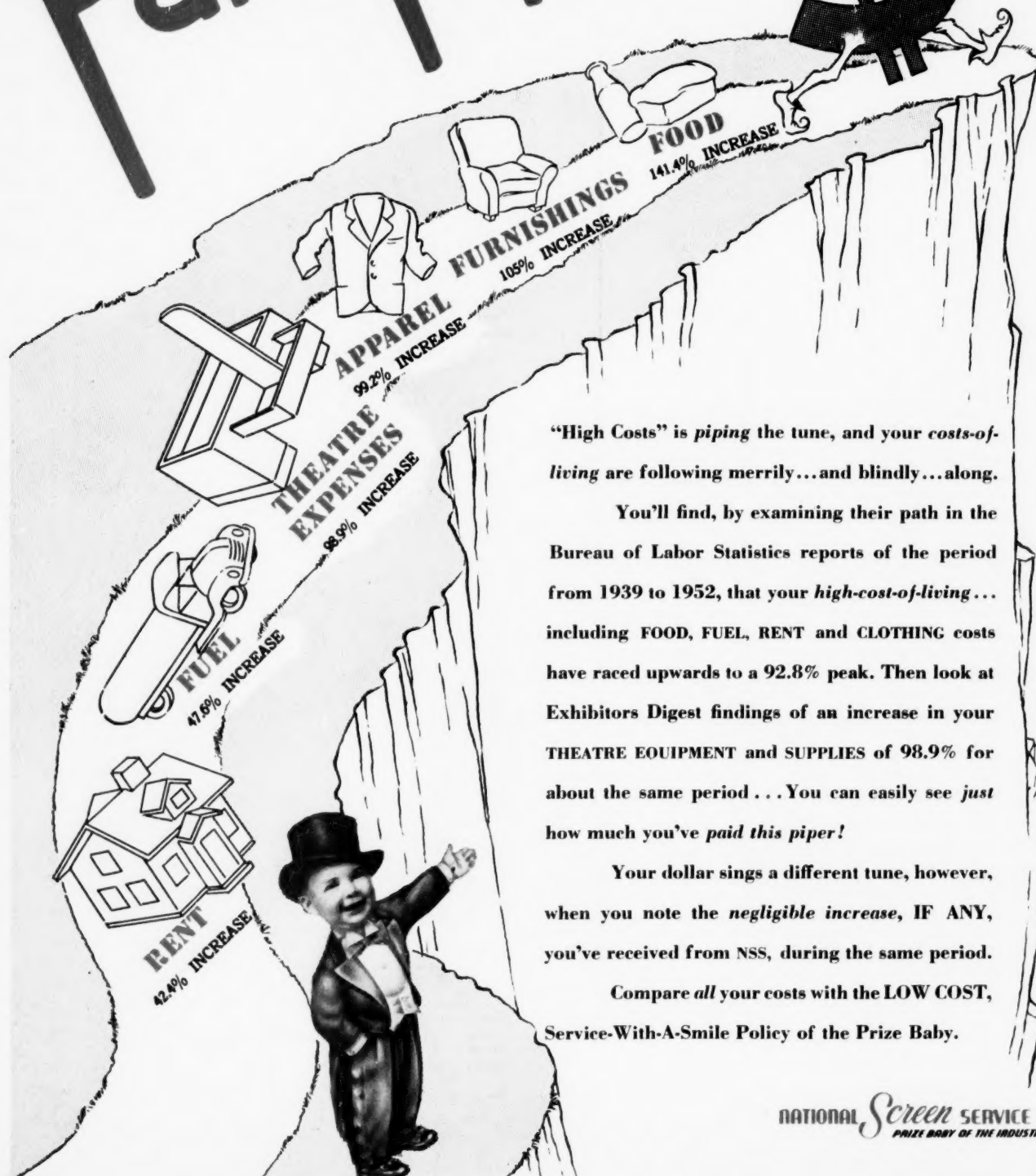
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott and Costello Go to Mars (Univ.)	—	10	33	30	3
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	5	16	2	—
Affair with a Stranger (RKO)	—	—	3	1	2
†Affairs of Dobie Gillis, The (MGM)	—	1	1	3	—
All I Desire (Univ.)	—	20	21	20	1
Ambush at Tomahawk Gap (Col.)	—	3	11	10	1
Arena (3-D) (MGM)	1	6	4	14	4
Arrowhead (Para.)	—	3	10	1	—
Band Wagon, The (MGM)	2	5	27	13	2
*Battle Circus (MGM)	—	13	65	32	12
Beast from 20,000 Fathoms, The (WB)	6	25	20	9	7
†Big Leaguer, The (MGM)	—	—	2	3	1
Blueprint for Murder, A (20th-Fox)	—	—	3	2	—
By the Light of the Silvery Moon (WB)	4	33	55	19	4
Caddy, The (Para.)	1	15	3	—	—
Call Me Madam (20th-Fox)	3	21	37	44	24
Charge at Feather River, The (3-D) (WB)	8	8	5	8	—
City of Bad Men (20th-Fox)	—	4	26	9	1
City That Never Sleeps (Rep.)	—	—	1	2	2
Code Two (MGM)	—	5	10	—	1
Column South (Univ.)	—	6	15	20	1
Count the Hours (RKO)	—	—	4	3	8
Cow Country (AA)	—	2	6	6	2
Cruisin' Down the River (Col.)	1	1	9	14	1
Cry of the Hunted (MGM)	—	—	9	6	—
Dangerous When Wet (MGM)	5	40	62	7	—
*Desert Legion (Univ.)	—	7	24	38	2
Desert Rats, The (20th-Fox)	—	5	17	28	3
Desert Song, The (WB)	—	1	41	27	5
Devil's Canyon (3-D) (RKO)	—	2	4	4	—
Down Among the Sheltering Palms (20th-Fox)	—	1	30	25	12
Dream Wife (MGM)	—	9	18	31	6
Fair Wind to Java (Rep.)	—	1	9	22	9
Farmer Takes a Wife (20th-Fox)	—	19	28	17	11
Fast Company (MGM)	—	—	8	7	4
Fort Ti (3-D) (Col.)	15	20	8	4	—
49th Man, The (Col.)	—	6	3	1	—
Francis Covers the Big Town (Univ.)	6	37	18	9	—
From Here to Eternity (Col.)	6	2	—	—	—
Gentlemen Prefer Blondes (20th-Fox)	29	20	—	3	—
Girl Next Door, The (20th-Fox)	4	8	21	11	3
Girls of Pleasure Island (Para.)	2	14	33	16	1
Glass Wall, The (Col.)	—	3	7	3	4
Glory Brigade, The (20th-Fox)	—	5	10	8	1
Great Sioux Uprising, The (Univ.)	1	4	20	17	1
†Half a Hero (MGM)	—	—	4	1	1
Hans Christian Andersen (RKO)	24	40	7	1	2
Houdini (Para.)	4	20	4	1	—
House of Wax (3-D) (WB)	52	28	5	3	3
I, the Jury (3-D) (UA)	1	4	3	—	—
Inferno (3-D) (20th-Fox)	1	1	11	1	4
Invaders from Mars (20th-Fox)	—	11	10	17	9
Island in the Sky (WB)	—	11	5	1	1
It Came from Outer Space (3-D) (Univ.)	2	4	11	7	3
It Happens Every Thursday (Univ.)	—	2	14	24	3
Jack McCall, Desperado (Col.)	—	3	19	12	5
Jamaica Run (Para.)	—	8	15	21	4
Juggler, The (Col.)	1	—	1	6	2

	EX	AA	AV	BA	PR
Kid from Left Field, The (20th-Fox)	—	—	12	8	—
Latin Lovers (MGM)	3	1	5	10	6
Law and Order (Univ.)	—	8	32	28	—
Let's Do It Again (Col.)	—	5	11	10	3
Lili (MGM)	6	10	5	4	2
Lone Hand (Univ.)	—	13	36	16	—
Loose in London (AA)	—	4	6	1	—
Ma and Pa Kettle on Vacation (Univ.)	48	33	28	20	—
Main Street to Broadway (MGM)	—	2	—	10	9
Man from the Alamo (Univ.)	—	7	4	3	2
Man in the Dark (3-D) (Col.)	4	15	7	6	2
Man on a Tightrope (20th-Fox)	—	—	5	20	6
Marshal's Daughter, The (UA)	—	2	12	1	—
Master of Ballantrae, The (WB)	1	1	9	3	2
Maze, The (3-D) (AA)	1	2	8	11	1
Melba (UA)	—	—	—	7	—
Mister Scoutmaster (20th-Fox)	3	7	20	9	1
Moon Is Blue, The (UA)	17	10	4	2	—
*Moulin Rouge (UA)	15	31	12	24	8
Never Let Me Go (MGM)	—	5	40	44	6
Off Limits (Para.)	2	17	39	26	—
Perilous Journey, A (Rep.)	—	—	—	1	4
Peter Pan (RKO)	45	28	5	2	—
Pickup on South Street (20th-Fox)	11	46	21	8	5
Plunder of the Sun (WB)	—	—	—	9	—
Pony Express (Para.)	—	27	30	12	1
Powder River (20th-Fox)	1	9	28	28	—
President's Lady, The (20th-Fox)	11	26	46	20	13
Queen Is Crowned, A (Univ.)	3	9	1	4	4
Raiders of the Seven Seas (UA)	—	1	4	12	4
Remains to Be Seen (MGM)	—	10	35	10	1
Return to Paradise (UA)	—	6	12	1	—
Ride Vaquero (MGM)	1	15	33	11	4
Roar of the Crowd (AA)	—	4	4	5	—
†Roman Holiday (Para.)	—	2	3	4	—
Sailor of the King (20th-Fox)	—	—	1	2	2
Salome (Col.)	9	39	18	7	1
Sangaree (3-D) (Para.)	3	9	3	2	2
Scandal at Scourie (MGM)	—	6	16	24	7
Scared Stiff (Para.)	24	41	11	3	—
Sea Devils (RKO)	—	1	—	2	3
Second Chance (3-D) (RKO)	2	4	12	7	—
Serpent of the Nile (Col.)	—	—	6	12	3
Shane (Para.)	20	12	2	1	—
Shoot First (UA)	—	—	1	4	—
Siren of Bagdad (Col.)	—	—	4	7	2
Slight Case of Larceny, A (MGM)	—	1	2	11	—
Small Town Girl (MGM)	—	11	36	55	3
So This Is Love (WB)	—	2	8	8	7
Sombrero (MGM)	1	5	16	46	3
Son of Belle Starr (AA)	—	4	5	2	—
South Sea Woman (WB)	—	10	26	19	2
Split Second (RKO)	—	1	20	16	3
Stalag 17 (Para.)	3	21	12	2	—
Story of Three Loves, The (MGM)	—	8	9	9	4
Stranger Wore a Gun, The (3-D) (Col.)	2	7	1	—	—
Sun Shines Bright, The (Rep.)	—	—	1	4	7
Sword and the Rose, The (RKO)	—	1	3	8	1
Take Me to Town (Univ.)	—	8	20	12	1
Tarzan and the She-Devil (RKO)	—	4	9	2	1
Thunder Bay (Univ.)	3	8	24	10	1
Titanic (20th-Fox)	3	45	35	12	2
Tonight We Sing (20th-Fox)	—	8	2	5	10
*Trouble Along the Way (WB)	2	10	28	60	11
Vanquished, The (Para.)	—	1	19	16	5
†Vice Squad (UA)	—	1	2	2	—
War of the Worlds (Para.)	—	1	1	5	—
White Witch Doctor (20th-Fox)	13	40	12	5	—
Wings of the Hawk (3-D) (Univ.)	—	—	3	—	5
*Woman They Almost Lynched (Rep.)	11	10	15	6	1
Young Bess (MGM)	1	20	34	22	3

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... in the series:

Theatres and the New Techniques

By BEN SCHLANGER

**EXHIBIT
DIRECTORY**

**Tesma-TOA
Trade Show**

PAGE 33



OCTOBER ISSUE

Section 2 of Motion Picture Herald of October 10, 1953

An illustration showing a box at the top pouring a large quantity of coins into a hand that is cupped at the bottom. The coins are depicted as simple circles with outlines, creating a sense of abundance and profit.

Feature Presentation



When the new vending equipment to sell Coca-Cola in your house presents you with first profits . . . the occasion will be a feature of your life as a house operator. Then you'll know why theater owners all over the country have been wearing those pleased smiles. You see . . . people everywhere like delicious Coca-Cola. When you make it possible for them to enjoy Coke in your house, you pocket the profit. There's a wide choice of vending equipment available. For the money-making details, contact: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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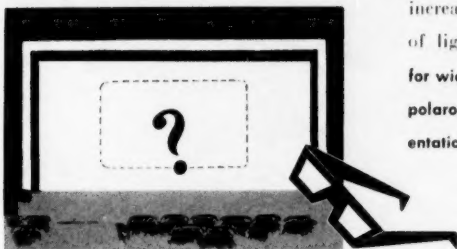
Announcing the Sensational New

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PROJECTION ARC LAMP

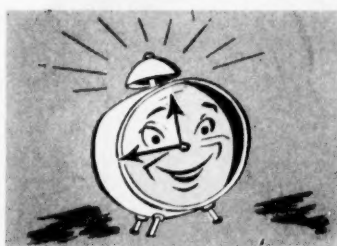
with the INFRA-BAN BEAM-COOLER UNIT

- The only lamp designed especially to project the tremendously increased volume of light required for wide-screen and polaroid 3-D presentation.



- Burning the new 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, the "Super 135" projects a much higher level of illumination than any other lamp. In impartial tests the foot candle meter proves that the "Super 135" is the most powerful of all lamps, and you can't argue with a light meter.

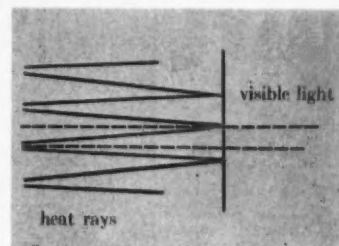
- Accommodating a 20-inch carbon, the "Super 135" is the only



Reflector Arc Lamp which can burn the 10mm "Hitex" Carbon at 120 amperes for a full hour as required by the new 3-D 5000-foot reels. Other lamps

which accommodate only 11-inch carbons can operate at this amperage no longer than 18 minutes without retrimming. The increased volume of light projected by the "Super 135" is especially important with 3-D because of the 60% light lost to the viewer, resulting from the use of polaroid filters. The "Super 135" furthermore maintains a screen light that, in intensity and color value, is constant and identical to that of the associated lamp which is burning simultaneously.

- The new **Infra-Ban Beam-Cooler Unit**, positioned in the path of the light beam, makes unnecessary any troublesome cooling contraptions in the lamp-house such as water coolers, etc. The Infra-Ban unit permits



the free passage of the visible light rays while diverting the heat rays away from the aperture and back into the lamphouse from which heat is rapidly withdrawn by a mechanically induced air flow out through the stack. Thus, Strong has made possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

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- For further information on projection arc lighting of 3-D or wide-screen pictures by any system, address Department 3-D.

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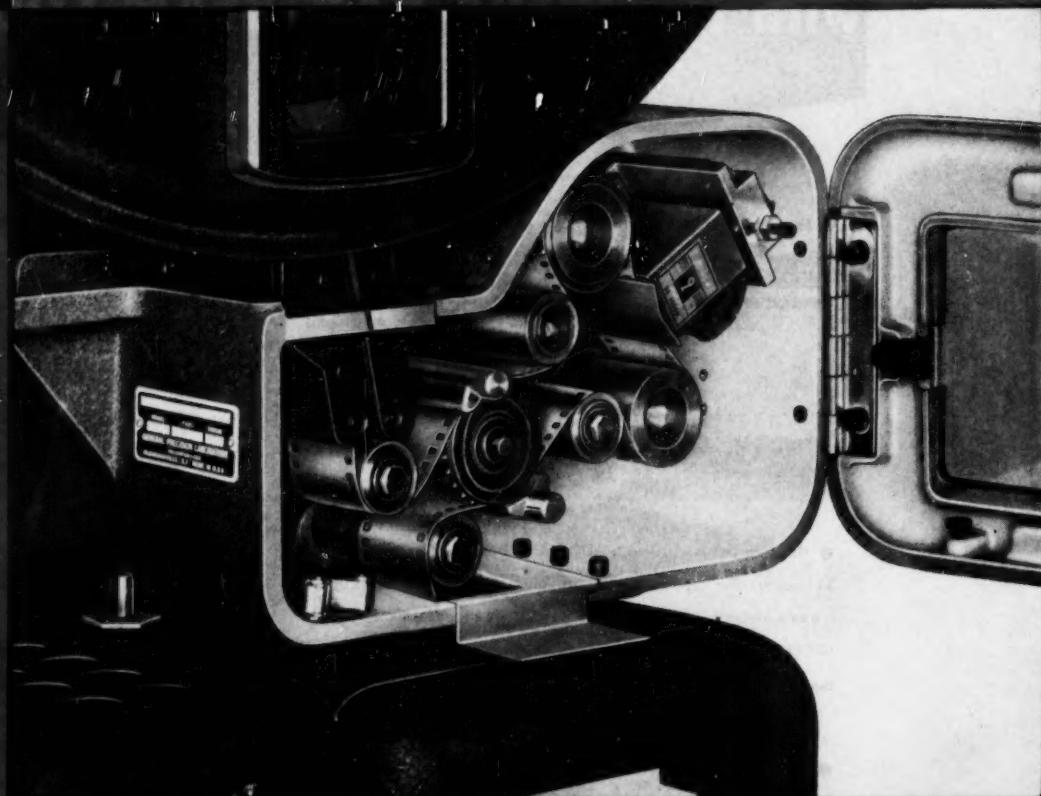
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SOME STRAIGHT TALK ON 3-D AND WIDE SCREEN PROJECTION

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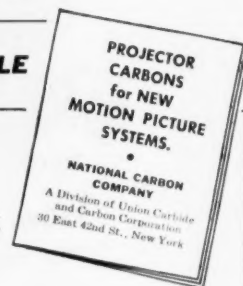
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Better Theatres

for OCTOBER 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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BETTER THEATRES SECTION

"The Robe" Is The Better for CinemaScope

PUBLIC REACTIONS to "The Robe" as presented at the Roxy theatre in New York promise a brilliant career for this lavish production. And if the response of press and public continues to be comparable to that of this witness, the distinguished effectiveness of the production will owe much to the technique which has brought the Lloyd C. Douglas novel to the screen.

The essential theme of "The Robe" has been used for the screen on many an occasion in the past, with elaborate investiture in set and supernumeraries, withal to make a mighty spectacle. The spectacle is the mightier, we find, for the dimensions given it by CinemaScope. The scene of its events seemed more real, and the events themselves therefore more convincing, than ever the screen had made them for us before.

In the scale of the huge Roxy auditorium, the screen image was not large enough to eliminate visual competition from that theatre's bold architectural forms (except, of course, in the most forward rows); however, its width of 65 feet certainly supplied the conditions of a big picture in a theatre which, until recently, projected a picture only 27 feet wide. Part of the impact of "The Robe" thus came, as we measured it, from the picture's extraordinary occupancy of the field of vision.

But it came also from a relatively large volume of material which, with the performance area available, nevertheless possessed clarity and proximity; and it came from a continuity of environment the while critical action was brought into sharper focus. Close-ups in "The Robe" do not lose contact with time and place.

The production and CinemaScope confirmed us in our prejudice. We think the "Big Picture" can do quite what we long have imagined it could.

Notable in the traditional terms of motion picture production, important as an application of the anamorphic method, "The Robe" is significant as well for the experience data it provides the industry in a period of technical transition. Its world-wide exhibition, applying the methods of CinemaScope to a variety of theatres, will be valuable to the current effort to define a greater art.

—G.S.



Theatre Built For 3-D and Wide-Screen

Especially built to accommodate the "new techniques" is the new Plaza theatre in Vernon, Tex., a first-run operation of Texas Consolidated Theatres, Inc., Dallas. The theatre, which seats 1204, was wired during construction for 3-D and stereophonic sound and a 37-foot wide-screen was installed. The theatre opened late in June.

Architect: Jack Congan, Dallas

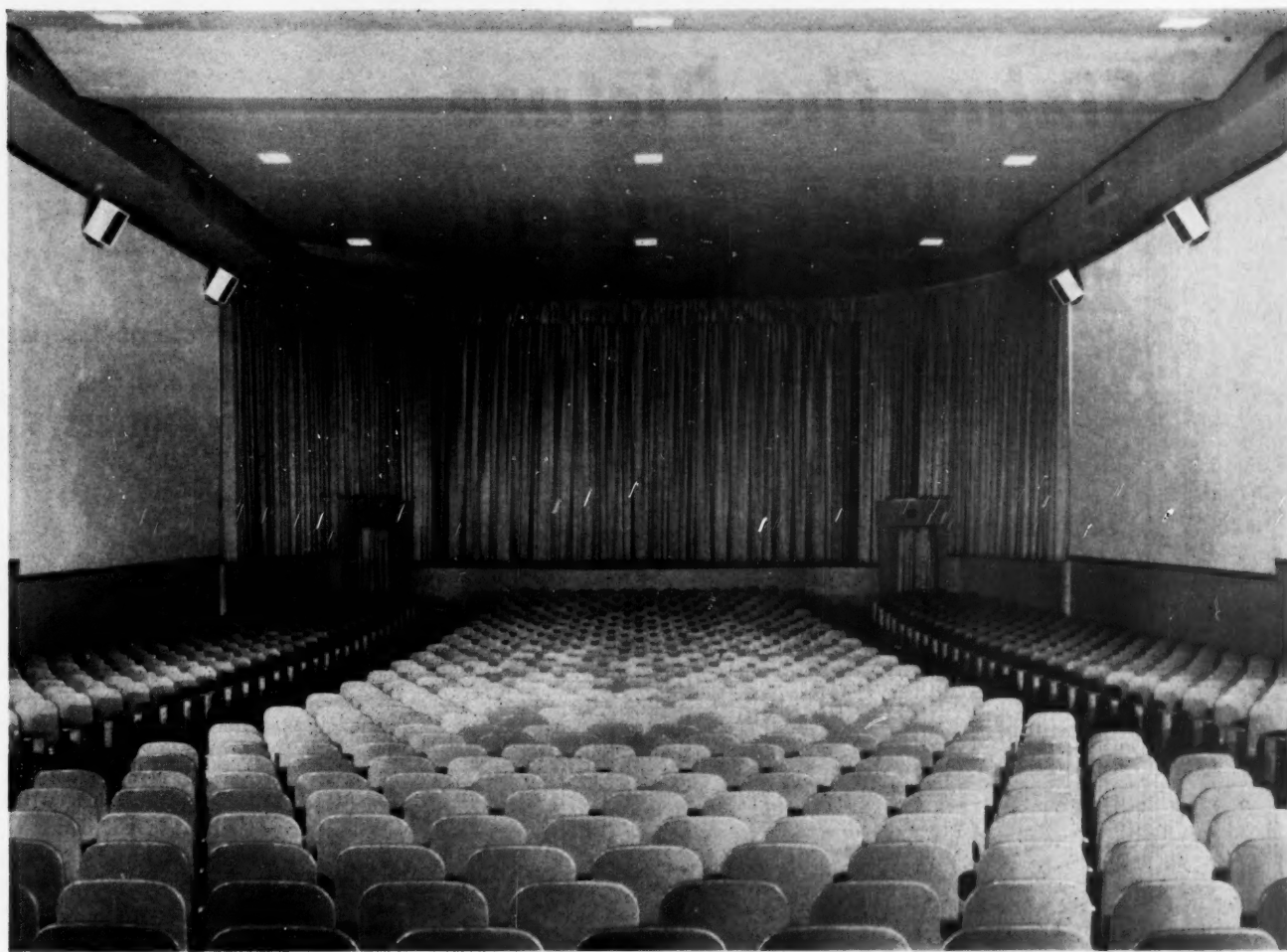
THE FRONT: Located on the east side of the city's Court House Square in downtown Vernon, Tex., (with a drawing radius of 20,000), the Plaza theatre is next to commercial stores which form a part of the building in which the theatre is housed. The upper facade (above), a part of which consists of windows to the manager's office on the second floor, is constructed of Roman brick in three shades of red and a cast-stone trim. The triangular marquee is faced with stainless steel Adler attraction panels and mounts two name signs of stainless steel with channeled neon. The marquee soffit, made of porcelain, contains recessed R-30 lamps. Front walls beneath the marquee are ceramic tile in three colors, with blue and red figures in a buff background. Entrance doors are plate glass with aluminum trim. Display poster cases are Universal.

STANDEE AREA: The "L-shaped" floor plan extends the auditorium behind commercial stores to the left of the lobby. Doors of birch wood lead directly into a standee area (right) at the rear of the auditorium, which is 180 feet long and 62 feet wide. The standee area is 15 feet deep and is painted in grey-green with the ceiling a lighter shade than the side walls. Doors to the rest rooms and lounges are at each end of the rear wall of this area, which also contains two Universal 40x60 coming attraction display panels on either side of two water fountains, one at a lower height for children. The fountains are backed by a 6x6-foot slab of vari-colored marble. Off the far side wall of the standee area, adjacent to stairs leading down to two exit doors, is a cry-room, which is seated with 12 Kroehler "push-back" chairs. The floor in the cry-room is of rubber tile, while the standee section is covered with Alexander Smith carpeting in red and gold.

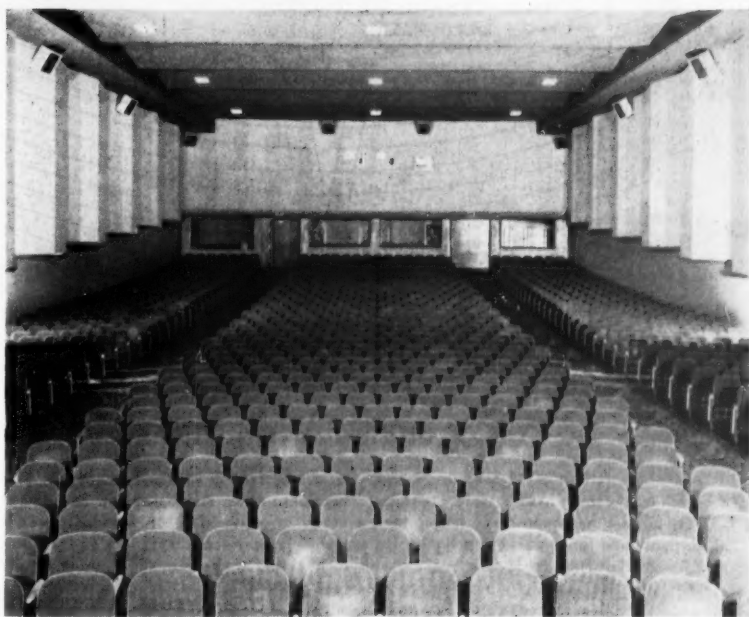


LOBBY: The entrance leads into the lobby (above), which goes directly into the rear of the auditorium through two sets of doors on either side of a refreshment stand. Walls of the lobby are painted a soft medium red, and the ceiling is a light grey-green. The ceiling was lowered over the refreshment stand to accommodate a metal egg-crate canopy concealing slimline fluorescent lamps. Materials used in the stand include walnut for the front counter base and back bar, and red Formica for the top counter. Velcion mirrors are on the wall behind the stand. The floor is terrazzo in three colors.





AUDITORIUM: The side and rear walls of the auditorium are built up in a series of triangular forms for sound diffusion, with construction of metal lath and brown coat plaster, over which are laid U. S. Gypsum "Acoustone" tiles, which are grey-green. The ceiling is of similar formation but finished in acoustic plaster painted velvet red. During construction the Plaza was wired for 3-D and stereophonic sound, including provisions for auditorium speakers, which were placed along the side walls. Lighting of the auditorium is by egg-crate fixtures set flush in the ceiling. Draping of red damask is installed across the proscenium and around and down each side wall approximately 25 feet. There is also a picture set of legs, borders and close-in, the legs and borders being of salmon plush, the close-in of gold satin. Seating, consisting of 1204 Kroehler "push-back" chairs upholstered in red mohair, is in a three-bank, two-aisle plan with rows spaced 34 inches back-to-back. The theatre presents a normal picture 27 feet wide by 18 feet high on a curved Walker screen 37x22 feet. The distance from the screen to the first row is 20 feet and approximately 125 to the last, giving a maximal viewing factor of about 5W for the normal picture and a little less than 4W for the full-width. Projectors are RCA equipped with Bausch & Lomb "Super Cinephor" lenses of 33/4-inch focal length. Projection lighting is by RCA "Bright Arc" lamps with 10mm positive trim. The sound system is also RCA

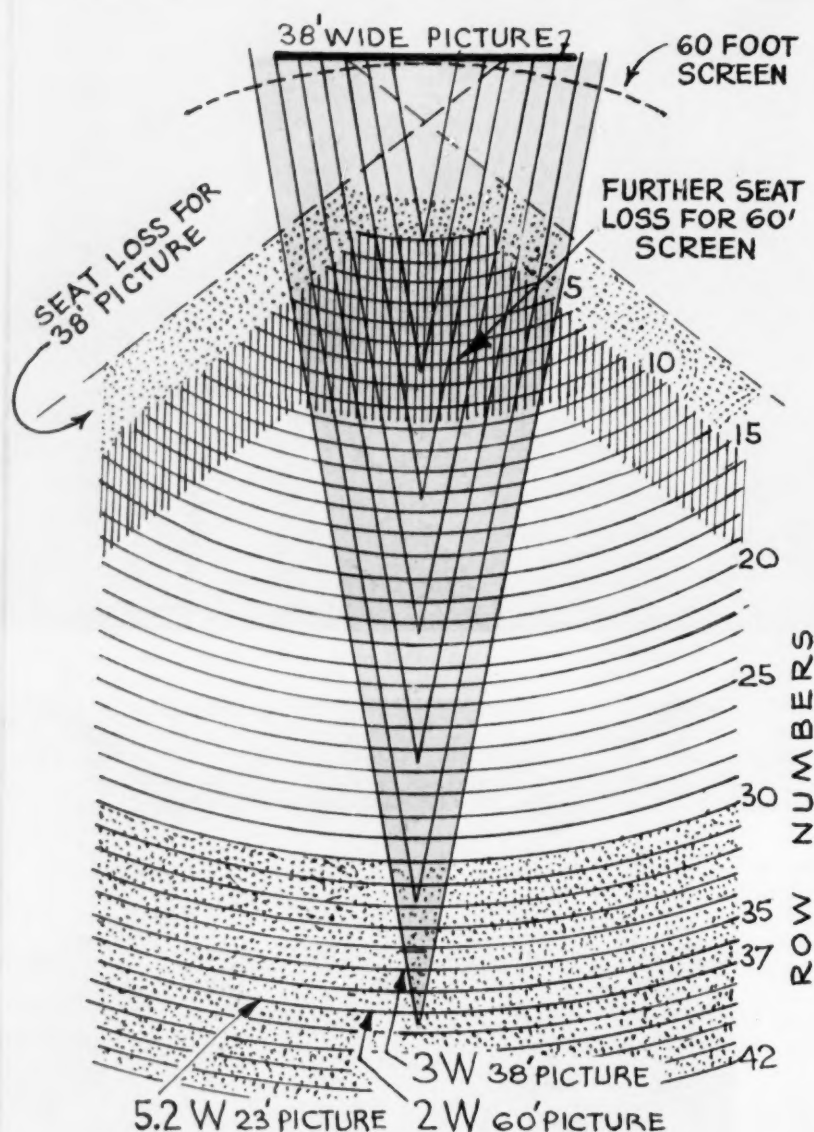


and includes a 4-channel stereophonic system. Arc supply is by two 80-ampere RCA rectifiers. Rewinds are Goldberg. The air conditioning system is Westinghouse. The selection, purchase and installation of all equipment, signs, and decorations was carried out by the Sterling Sales & Service, Inc., Dallas.

Sizing the Picture for "Wide-Screen"

By BEN SCHLANGER
Theatre Architect & Consultant

Second article of a series:
**THEATRES and the
NEW TECHNIQUES**



A seating pattern of 42 rows in depth and about 80 feet in width. It is not a typical pattern—many theatres have greater seating dimensions, while most theatres have smaller ones. This pattern has been made larger than average to emphasize the effect of screen expansion on most auditoriums. The top lightly shaded area indicates minimum loss of seats in changing from a 23-foot to a 38-foot picture with such a seating pattern. The adjoining darker area indicates additional loss in going to a 60-foot picture. Loss in the central portion is due to poor definition caused by over-magnification. In side areas loss is due to viewing angles that cause distortion. The shaded area at bottom of the pattern indicates seating positions from which the eye can easily encompass most of the screen width. This seating is less desirable with profuse use of wide camera angles unless the material of the extreme sides of the picture is substantially environmental rather than critical (focal). The viewing angle (yellow area) superimposed on the pattern is the angle within which the full width of the picture is easily observed without conscious head movement.

PRIOR TO early 1953 the average projected picture of indoor motion picture theatres in the United States measured, according to surveys, 18 feet wide by $13\frac{1}{2}$ feet high, giving it a total area of 243 square feet. For a theatre representative of the seating capacities of many thousands of the nation's film theatres—a capacity of about 750 seats, which is approximately 125 above actual average capacity, including the smallest places of more or less regular motion picture exhibition—an $18 \times 13\frac{1}{2}$ -foot picture had an area amounting to a third of square foot per viewer.

In the period between 1923 and 1945 a typical seating pattern evolved in theatre construction in which the distance from the screen to the last row of seats tended to be substantially twice the greatest width of the seated area of the auditorium. In studies of seating patterns and their relationship to picture size, the maximum viewing distance—that is, distance from screen to the last row of seats—was found to be more than five times the width of the picture in most cases; indeed, on the basis of surveys, including one conducted some years ago under the auspices of the Society of Motion Picture and Television Engineers, the average maximum viewing distance was $5.2W$, with W standing for picture width. Applying the average to the average picture width, we get a maximum viewing distance, in theatres typical of the majority, of 93 feet.

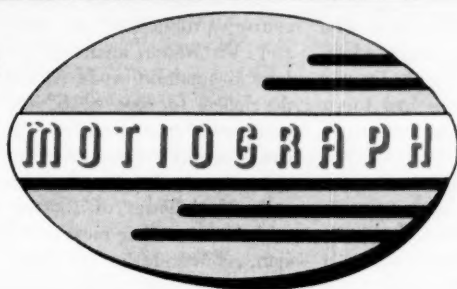
There have been proponents of larger pictures for many years—that is, screen images having a maximum viewing distance factor much smaller than $5.2W$. But the conditions of cinematography which were themselves encouraged by the typical seating pattern of theatres, had a reciprocal effect of keeping picture sizes as they were. Predominant among the cinematographic factors of such effect was the *close-up*. This device allowed the smallest detail to be seen clearly from remote points



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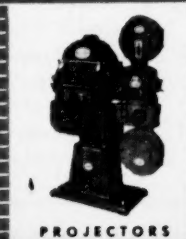
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DENVER: **Service Theatre Supply Co.**
2054 Broadway

GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.**
150 Walton St., N. W.

ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.**
1235 S. Wabash Ave.

INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.**
442 N. Illinois St.

IOWA
DES MOINES: **Des Moines Theatre Supply**
1121 High St.

KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.**
427 S. Third St.

LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.**
1309 Cleveland Ave.

MARYLAND
BALTIMORE: **J. F. Dusman Company**
12 E. 25th St.

MASSACHUSETTS
BOSTON: **Joe Cifre, Inc.**
44 Winchester St.

MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.**
106 Michigan St., N. W.

MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.**
1111 Curie Ave.
Minneapolis Theatre Supply
75 Glenwood Ave.
DULUTH: **National Equipment Company**
7 E. Michigan St.

MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.**
3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.**
217 W. 18th St.

NEBRASKA
OMAHA: **Western Theatre Supply Co.**
214 N. 15th St.

NEW YORK
AUBURN: **Auburn Theatre Supply Co.**
5 Court St.
NEW YORK: **Joe Hornstein, Inc.**
630 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.**
505 Pearl St.

NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply**
229 S. Church St.

OHIO
CLEVELAND: **Ohio Theatre Supply**
2108 Payne Ave.

OKLAHOMA
OKLAHOMA CITY: **W. R. Howell**
12 S. Walker Ave.

OREGON
PORTLAND: **B. F. Shearer Company**
1947 N.W. Kearney

PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply**
402 Miltenberger St.
FORTY FORT: **Vincent M. Tate**
1620 Wyoming Ave.

TENNESSEE
MEMPHIS: **Tri-State Theatre Supply**
320 S. Second St.

TEXAS
DALLAS: **Modern Theatre Equipment**
1916 Jackson St.

UTAH
SALT LAKE CITY: **Service Theatre Supply**
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WASHINGTON
SEATTLE: **B. F. Shearer Company**
2318 Second Ave.

WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply**
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WISCONSIN
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MONTREAL, QUE.: **Dominion Sound Equip.**
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General Theatre Sup. Co.
288 St. Catherine St. W.
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TORONTO, ONT.: **General Theatre Sup. Co.**
861 Bay St.
Perkins Electric Co.
277 Victoria St.
Perkins Electric Co.
591 Yonge St.
VANCOUVER, B.C.: **Dominion Thea. Equip.**
847 Davie St.
General Theatre Sup. Co.
916 Davie St.
WINNIPEG, MAN.: **General Theatre Sup. Co.**
271 Edmonton St.

of the auditorium. It also supplied a sense of "intimacy," by seeming to bring the viewer closer to the screen through sheer magnification.

There is, naturally, a definite relationship between the size of a projected picture and the devices of cinematography that are employed. Thus it is that in dealing with the question of picture size with respect to "wide-screen" applications, the relationship of production technique to this new type of exhibition asserts itself.

There are other factors, of course, which influence picture size; these will be discussed later. Concerning ourselves first with cinematographic factors, we have to consider that there are three general types of "scenes" of obvious bearing on viewing distance. These are the "close-up," the "middle shot," and the "long shot."

The "long shot" is the one which typically has the greatest number of component images on the screen at one time. In the "long shot" components of the scene are relatively small, and with conventional practice, as in the past, many if not most of these components have been too small for full, or at least desirable, effectiveness in the perception of persons seated more than three and a half times the width of the picture (studies of viewing conditions have indicated a factor of 3.5W as a reasonable one for such visual limits of "long shots" generally).

It seems safe to say that the "spectacle" type of film production is likely to be characterized by long and middle shots; it is from such that it gets its spectacular quality. Pictures of this kind have made deep impressions on audiences, but they doubtless would have had even greater impact on the majority of the people who saw them if they had been projected in larger dimensions than those ordinarily given them, since most patrons had to sit at 3.5W and farther from the screen.

PSYCHOLOGICAL VALUES

Should this be taken to mean, however, that larger pictures are necessary for only certain types of films—specifically the spectacular? This may seem to be true on first thought; however, the expanded area allows advantage of "close-up" technique for certain narrative and dramatic purposes without leaving out environmental material. Moreover, the content of the scenes is not the only consideration. If the area of the performance is so small that it occupies but a minor portion of the field of vision it seems psychologically remote, perhaps too "far away" for conviction (hence the term "presence" is often applied to the larger picture).

Without going more deeply into the psychological aspects of the "big picture," we submit as being more or less apparent

that there is an advantage to perception and mental engrossment in a performance area which is big enough to dominate physically the field of active vision. To have that condition, the maximum viewing distance in any auditorium should not be greater than approximately 3.3W. That's calling it pretty fine, but we have studied this function in an effort to arrive at data exact enough to be of practicable use.

To apply a factor of 3.3W to a picture 30 feet wide, let us say, would give us a maximum viewing distance of 99 feet. At that distance, a viewer concentrating on the screen from a point opposite its middle would have the picture filling at least the central portion of his whole field of view. This "dominant" effect is enhanced if the viewer's field of vision is not deeply invaded by surfaces and forms of the auditorium, and especially so if the walls of the auditorium do not constitute a screen surround of brightness in noticeable contrast to picture brightness.

VARIABLE ASPECT RATIOS

Now in an effort to determine what the dimensions of the screen should be in any instance in order to enjoy the advantages of a "big picture" as soon as possible, one has to take into further consideration the film product that is to be available for exhibition. Some of this product involves technical "systems" having certain restrictions and requirements. Some of it is more flexible in its adaptability to existing auditorium conditions; and some of it has been produced without reference to "wide-screen" presentation.

In the first group cited above are, of course, productions of the CinemaScope and Vistarama anamorphic lens systems (not to mention Todd-AO, which is being developed for use of 65mm film). The other two groups embrace pictures which can be given "wide-screen" presentation by reducing the height of the aperture plate and using lenses of shorter focal length without any other means of optical expansion. These latter, in turn, are divided into productions which have been produced with critical material confined within vertical limits according to certain aspect ratios; and into pictures which can be projected in similar aspect ratios, but only at the risk of "chopping off some heads and legs" occasionally. These "B.W.S." pictures (before "wide-screen") may not be of practical concern to most theatres some months from now; however, the difference between "anamorphic" and "aperture" productions is likely to require adjustment of aspect ratio for some time to come.

With three general physical classes of product to exhibit, and with theatre operators doubtless wanting to have the

fullest possible choice of pictures, a flexible "wide-screen" installation is indicated. Let us therefore examine how such a practical solution can be satisfactorily worked out, with consideration of its requirements as an "interim" facility, but with an eye to the less immediate future as well.

Provisions for increasing the picture width 30% would effect a practicable compromise in most theatres, according to data on existing auditoriums, for the projection of pictures produced either with or without "wide-screen" presentation in mind, filing the aperture plate for an aspect ratio of approximately 1.66-to-1. Despite the reduction in picture height, the increase in width requires more projection light (as explained in the preceding installment and also as indicated in Table 1 accompanying this article). If the existing arc lamps could not be retrimmed and powered for greater output, new equipment would have to be installed, and in such cases it probably would be economical in the long run to anticipate the need of even more light later on.

POSSIBLE COMPROMISES

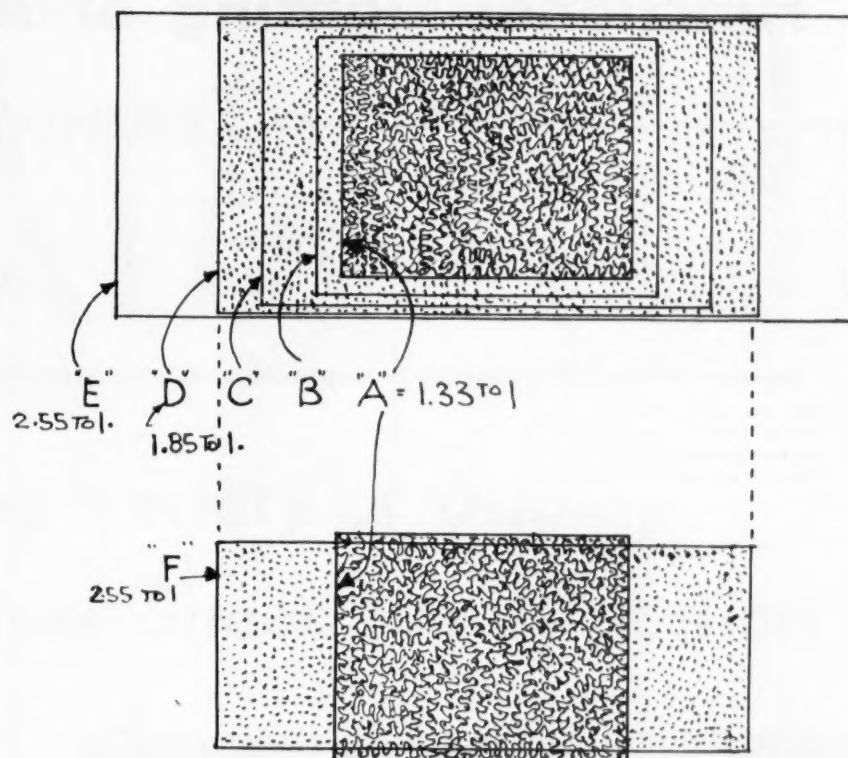
A similar approach could then be taken with respect to the screen. Here the question of 3D product enters the problem. If one judged that, at least for the present, one could get along without 3D bookings, a diffusive (non-metallic) screen could be used, and if an effective increase in picture width could be held to 26 feet or less, while the projection throw was at least two and a half times the picture width, a flat screen (uncurved) could be used. Such a proposition is based, of course, upon a need for strict economy in setting an "interim system." Quite possibly the cost of such an installation could be amortized by the time there is a preponderance of film product produced specifically for "wide-screen" presentation, both anamorphically and with use of wide-angle lenses.

The aspect ratio suggested, of 1.66-to-1, has been found acceptable for the older product (it is title material, rather than

heads and legs, which seems to suffer most from the reduced relative height); and it is the ratio established for much of the later product. But regardless of the

still further, going to a larger aspect ratio, so as to take fullest advantage of the wide-angle cinematography employed.

Then, of course, a wider screen would



Above are relative picture sizes and proportions according to varying aspect ratios, including that of the standard 35mm film frame normally producing a screen image of 1.33-to-1 proportions. This conventional picture shape ("A") is assumed to represent a picture 18 x 13½ feet for purposes of comparison with the others. Thus rectangle "D" in the upper diagram, and rectangle "F" in the lower one, represent a width of 30 feet, which is approximately a maximum width available in a large number of theatres throughout the world. At an aspect ratio of 1.85-to-1, a picture 30 feet wide would have a height of 16 feet, 3 inches, which survey data show to be available in theatres of moderately small to upper-medium capacity (from about 750 to 1500 seats). Rectangle "F" is in the 2.55-to-1 ratio of rectangle "E."

specific proportions for which camera hairlines were set, the film frame remains in the 1.33-to-1 ratio, so that considerable flexibility is allowed in projection, hence later on, when product is entirely of "wide-screen" type, or almost so, one might well wish to increase the width of the picture

be indicated, with a curvature to suit the auditorium dimensions and projection throw; and of course projection lenses of focal length to produce the new picture size. Whether projection lighting equipment would have to be changed would depend on what was done to provide the added light needed for the previous picture presentation; if liberal allowance had been made for the future, the equipment would probably be adequate for the second increase in picture size, especially with the use of a metallic curved screen.

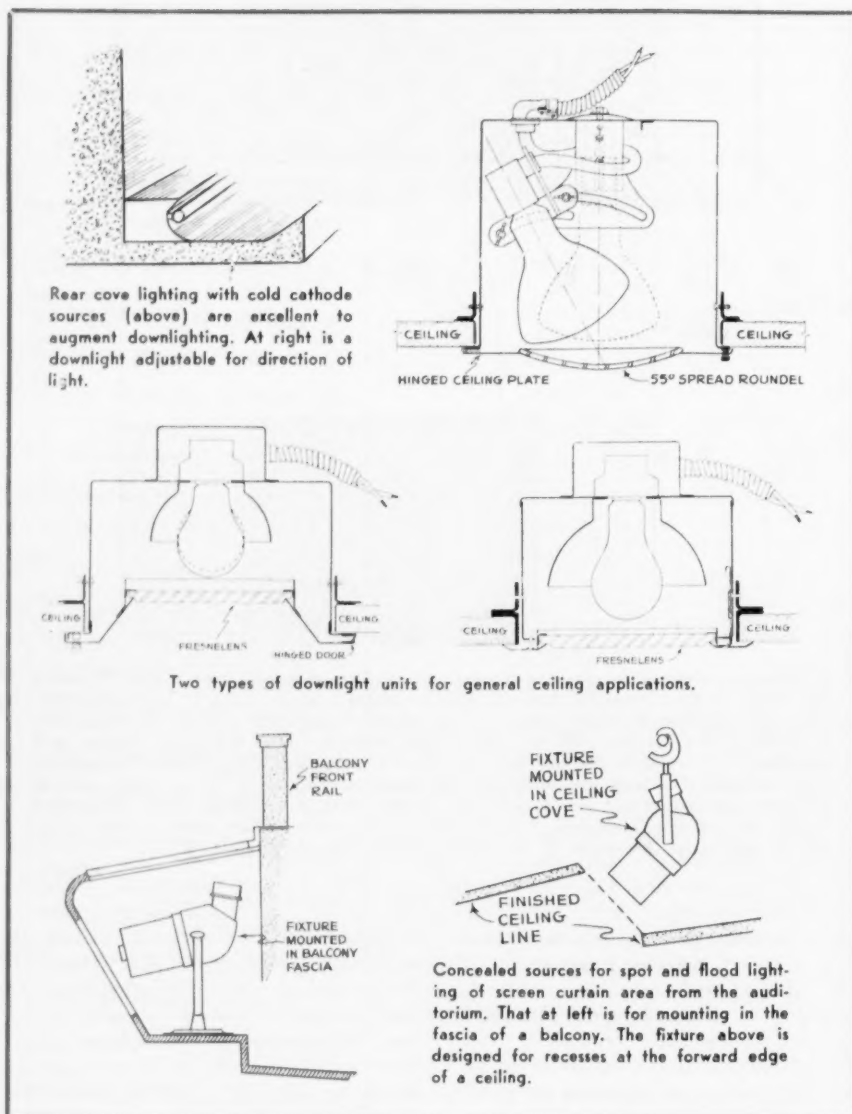
The procedure indicated above is a conservative one that may be applicable to some situations. In others it may be thought wiser to anticipate future developments, to a reasonable degree, in the original installation. To be able to vary picture dimensions requires improvisations in the form of screen maskings, possibly augmented by drapery, in order to expand and contract the picture area; and it also

(Continued on page 65)

TABLE 1
REDUCTION IN ILLUMINATION FOR WIDE SCREENS
HAVING THE SAME HEIGHT OF PICTURE

Aspect Ratio Width-Height	With Anamorphic Lens		With Reduction of Aperture Height	
	Illumination Foot-Candles	Reduction %	Illumination Foot-Candles	Reduction %
1.33 to 1	100	—	100	—
1.66 to 1	80	20	64	36
1.75 to 1	76	24	58	42
1.85 to 1	72	28	52	48
2.00 to 1	67	33	44	56
2.66 to 1	50	50	—	—

Functional Lighting of Auditoriums



THE PURPOSE of lighting in the auditorium is two-fold. In a motion picture theatre it is only between shows that the so-called "house lights" are brought up, and that is more to indicate an intermission than to provide an important lighting effect. However, when the lights are brought up, they should be in keeping with the more general use of the space and should tend to enable people to see more readily to leave and take their seats.

The basic requirement of lighting during the show is to provide a general glow of light to promote safety and for finding

seats, yet without interference with the performance. Downlights are most effective for this purpose. Downlights in themselves, however, while tending to create a dramatic effect, also produce a gloomy one unless they are accompanied by some general illumination.

Physiologists believe that the eyes of the audience are less fatigued if there is fairly high general illumination over the entire auditorium space to cut down the contrast between the bright screen and the surroundings.

Actually, from the standpoint of accent, this can only be effective when screen

Third and concluding article of a series

By **STANLEY McCANDLESS**

Research and Development Engineer
Century Lighting Company, New York

brightness is relatively high. A lighted space is always more cheerful; however, there is no general acceptance of this feature as yet.

Cove lights on the front of the balcony and on the rear wall to light the ceiling over the balcony are the most practical means of obtaining this effect. Secondary luminosity can be provided by wall lighting coming from overhead ceiling slots or from downlights specifically directed to the walls.

DIMMING REQUIRED

In any case, illumination from this source need only be of secondary nature even when the seating area lights are on full. All of these units must be of the type which can be dimmed. Accent or feature lighting—such as murals, ultraviolet displays, grille lights, changing colors, etc., can be provided as special sources *but they should not compete with the motion picture*. Musical interludes (which, however, are featured in very few theatres) can be accompanied by changing tonal lighting in color. A front curtain may be lighted either by footlights or by balcony front spots or proscenium strips as may be desired in each case.

OVER-BALCONY LIGHTING

Inasmuch as the main ceiling extends over the balcony, the same lighting methods continue here except that the *downlighting must become more closely spaced and of less power toward the rear of the balcony*. A rear cove is very effective, inasmuch as the backs of the audience are toward it, in giving general illumination for a large portion of the rear of the ceiling of the auditorium.

Step lights in the form of aisle lights provide an important measure of safety in
(Continued on page 66)

THEATRE *Refreshment* SALES

*A department
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Emphasizing Variety of Display To Capture Snack Bar Attention

The refreshment stand can be given a "new look" regularly through simple changes in display material, in the opinion of Charles W. Barnes, Jr., manager of the Granada theatre in Kansas City, Kan. Here is how he exploits that and other possibilities in promotional activity at the snack bar.

IT IS THE belief of some theatre snack bar operators that the use of display materials at the stand itself should be kept to a minimum—a number of them limiting it to a few identification markers indicating in a general fashion the kind of merchandise sold. As one supporter of this theory put it, "We just display the various items and let them pretty well sell themselves." That is decidedly not the practice, however, of Charles W. Barnes, Jr., manager of the Granada theatre in Kansas City, Kan., (an operation of Fox Midwest Amusement Corporation) who uses all kinds of display material liberally and takes special pains to make regular changes in the appearance of all "standard" signs so they can be exploited to their fullest potentials in directing attention to the stand.



Variety in snack stand display can be achieved in a number of ways as demonstrated at the Granada snack bar above. The large "Candyland" panel above the stand has been redecorated in a "back to school" theme with boy-and-girl cut-outs placed on either side and pencils, erasers and rulers scattered over the letters, which have been rearranged in new angles. In addition popcorn streamers have been placed on the 5c candy signs on the back wall. (See text.)

In placing display signs at the snack bar, Mr. Barnes points out, it is important to remember that they must first of all serve two basic functions. These include directing attention to the kind of merchandise available and its specific location at the

counter. And these markers should be at "eye-level," he contends.

"Most regular customers are already familiar with the position at the stand of each kind of refreshment," Mr. Barnes explains. "They know that the ice cream



The Granada stand is shown above as decorated for the arrival of spring with the letters of the "Candyland" panel again rearranged and bird cut-outs employed. Note also the window display on the right which features "package-and-contents" advertising. (See text.)

varieties, 5c candies, popcorn and soft drinks are regularly to be found there—and at specific places.

"But new patrons—and indeed some of the old ones—sometimes seem to think it too much trouble to walk along, head bent, watching for the commodity they may be interested in. And they may never think of looking for this or that at all—unless reminded.

"Therefore, the eye-level sign not only tells the customer where each article is to be found but sets up in his mind the idea of securing one or another of the items. It spurs 'impulse' sales."

Thus it is at the Granada snack stand that two displays of 5c candy on either side of the stand are identified by a large sign directly above each. The front display of the more expensive candy is in a glass-enclosed case with a sign reading "Refrigerated FRESH Candies." Plainly marked also are popcorn and ice cream, the former with a sign right on the machine and the latter featuring an icicle-shaped sign bearing the letters "Ice Cream." This is directly above the bowl on the counter containing the merchandise which is dispensed in self-service fashion.

ADDITIONAL DISPLAYS

Supplementing these identification signs at the Granada stand is other display material including two window showcases in front of the stand itself and a large sign on the back wall above the stand reading "Candyland." In addition, use is made of a narrow mirror on the back bar wall, on which are written promotional words and phrases about the various kind of merchandise. These can be changed frequently with a minimum of effort and expense, Mr. Barnes points out.

This mirror has other advantages aside from display purposes, he adds. For one thing it has been found that patrons like to glance at themselves in it. For another, the sales attendant is able to keep an eye out for approaching customers while engaged in arranging candy stock on the back bar or in other activity during which his back is turned. He can also observe a customer picking up an item from a self-service display and turn at once to receive the coin.

Changing the promotional copy on the mirror is a comparatively easy thing, as noted, but giving variety to other types of signs requires more effort and ingenuity. Mr. Barnes is a firm believer in the value of changing the appearance of all such material to give it additional appeal.

"People often get so used to seeing a sign that they no longer are aware of it," he points out. To give such signs as the large "Candyland" panel above the stand a "new" look, Mr. Barnes arranges for rearrangement of the letters themselves. Instead of being placed straight up and down, they are tilted at various askew angles from time to time.

Alterations are made in the make-up of smaller display signs, too. The 5c candy sign on the back wall, for instance, has been enlivened by an exclamation point. At another time it was "dressed up" with a popcorn streamer, thus attracting new attention to an old sign and promoting two products simultaneously.

With such alterations, Mr. Barnes believes, the customer is given a "new outlook" on the snack stand and "insensibly becomes freshly aware of the availability of the merchandise." Such devices can be employed, he contends, at least once a week or even oftener, if the occasion presents itself. The change may consist of simply moving a display piece from one end of the stand to the other or facing a cut-out figure in a different direction. Variety's the thing!

"KEYING IN" ON SEASONS

There are also a number of times through the year—seasonal periods such as the coming of spring or holidays like Christmas—when the stand can be given a more thorough decorative renovation. These events provide an opportunity for "keying in" on the public's "immediate concern," according to Mr. Barnes. He adds that such decorations establish a "mental accord" between the theatre and the patron,

(Continued on page 31)



Holidays such as Christmas provide an opportunity for more thorough alteration of the "personality" of the snack stand. The sign, "Season's Greetings from the Granada," helps to add a personal touch.



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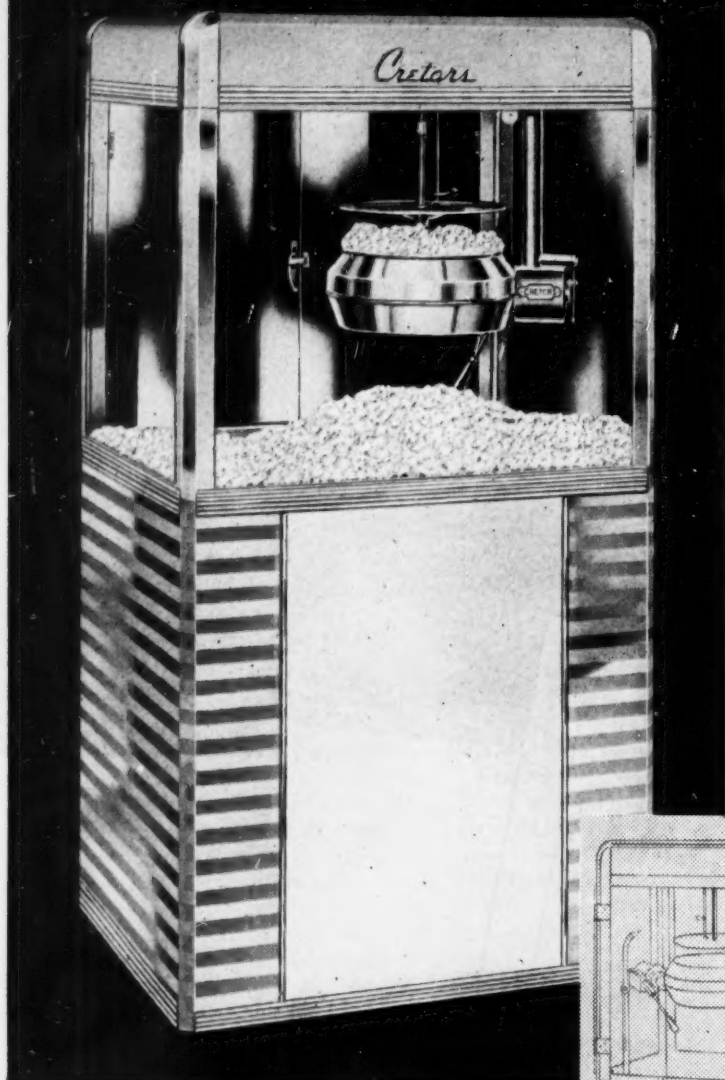
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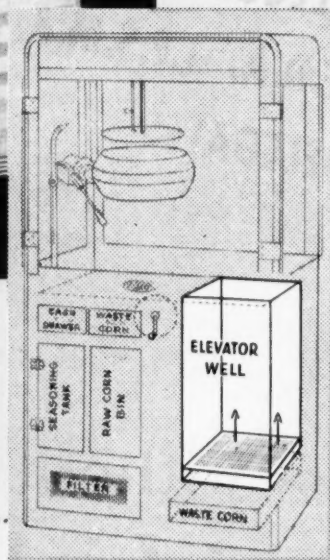
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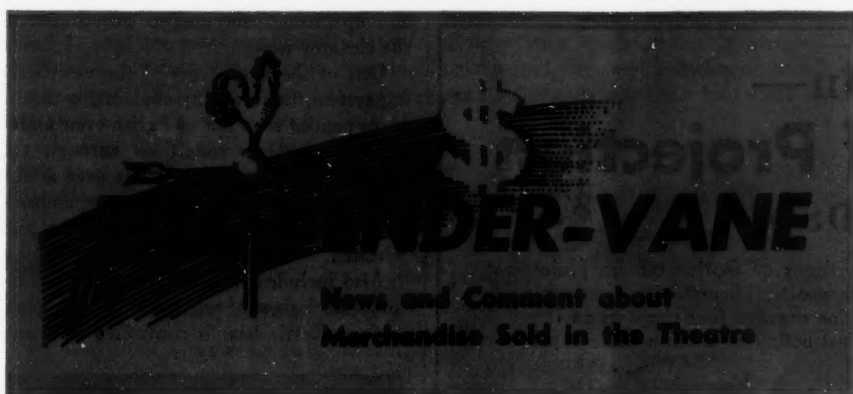
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Cabinet Model Popcorn Machine Featuring New Improvements

A NEW CABINET model popcorn machine for indoor theatres, incorporating a number of recently developed improvements, has been announced by the Cretors Corporation, Nashville, Tenn. Called the "Improved Hollywood," the unit features an automatic push-button seasoning pump, a 3-cubic foot elevator well for extra storage of popped corn, and filtered forced-air heat circulation.

The first of these new features, the seasoning pump, delivers the correct amount of oil directly into the kettle automatically at the push of a button on the control panel. This button activates an adjustable timing device which in turn controls the positive-displacement, centrifugal-type pump, driven by a 20 h.p., totally-enclosed electric motor. The self-draining pump is incorporated with an electrically-heated seasoning drawer that keeps the seasoning liquid at all times.

Advantages of the push-button pump, the manufacturer points out, include assurance of a uniform product, conserving of seasoning oil, and cutting down the work required for this function, thus freeing the operator for other duties.

WELL SPECIFICATIONS

The 3-cubic foot elevator well, which measures 12 inches across and 20 inches front to back, provides heated storage space for up to 100 extra boxes of popped corn, either packaged or in the bulk, in addition to the corn in the popper case itself. In the topmost position, the perforated floor of the elevator well is flush with the bottom of the popper case. When the floor is fully lowered, the well is 23 inches deep, giving a total of more than three cubic feet of extra storage space.

As corn is used from the top of the elevator well, the floor of the well can be

raised with the twist of a crank, bringing more corn into view. The perforated stainless steel floor of the well raises and lowers smoothly and locks itself in place wherever



The 3-cubic-foot elevator well of Cretors' new popcorn machine is visible to the left of the popper case above. The floor of the well is partially lowered. The well may be used for extra storage of either bulk popped corn or packaged corn. Heated air is forced through the corn in the well through the perforated stainless steel bottom. When the floor is in bottom-most position, the well is 23 inches deep.

it is stopped. A 960-pound-test aircraft control cable is used for the elevating mechanism.

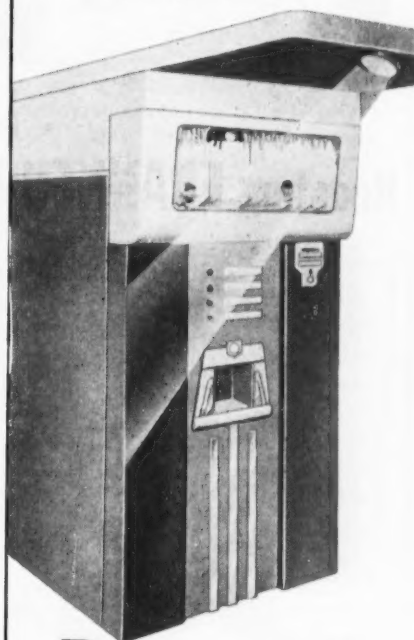
The popped corn stored in the machine is heated by a filtered, forced-air system, the chief components of which are a "stove" containing a 650-watt standard, resistor-type electric heating element; a large-capacity, squirrel-cage blower; and a removable filter. The blower forces filtered air through the "stove," where it is heated,

See Spacarb

...the cup drink
dispenser designed
especially for
theaters!

★ strategically-placed spotlight
illuminates dark theater, but
does not distract audience.

★ only SPACARB gives you 15
flavor variations out of a
4-tank dispenser!



Booth 98

CONRAD HILTON HOTEL

TESMA - T. O. A.

Oct. 31 to Nov. 5



SPACARB, Inc.

America's Oldest Manufacturer of Automatic Beverage Dispensers

375 Fairfield Avenue
Stamford, Conn.

Seventh Edition— Bluebook of Projection

By F. H. RICHARDSON

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The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. Send your order to—

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A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping extra profits with one or more ROLL-A-GRILLS:

Eloy Drive-In Theatre, Eloy, Ariz.	Palace Theatre, Huntington, W. Va.
Columbus Drive-In Theatre, Columbus, Ind.	Hittos Drive-In Theatre, Excelsior, Mich.
Rialto Theatre, Tulsa, Okla.	Dells Theatre, Wisconsin Dells, Wisconsin
Mission Theatre, Dalhart, Texas	Canal Drive-In Theatre, Tucumcari, N. M.
Starlight Drive-In Theatre, Parkersburg, W. Va.	Hollywood Theatre, Leaven- worth, Kansas
Restro Drive-In Theatre, Vancouver, Wash.	Odin Drive-In Theatre, Greensburg, Pa.
Alamo Theatre, Indian- apolis, Ind.	Pekin Theatre, Montgomery, Alabama
Twj-Lite Drive-In Theatre, Ontario, Oregon	61 Drive-In Theatre, Delmar, Iowa
Roosevelt Theatre, St. Louis, Mo.	Civic Center Theatre, Great Falls, Montana
Grohards Drive-In Theatre, Lewisport, Idaho	Wabash Drive-In Theatre, Wabash, Ind.
Granada Theatre, Monte Vista, Colorado	Mesa Drive-In Theatre, Yuma, Arizona
Don Drive-In Theatre, Bossier City, La.	Columbia Theatre, Dayton, Ohio
Park Theatre, Benton Park, Illinois	Holdridge Drive-In Theatre, Holdridge, Nebraska
Rio Drive-In Theatre, Thermopolis, Wyoming	Studio Theatre, Sacramento, Calif.
Twin Palms Drive-In Thea- tre, Corpus Christi, Tex.	Metor Vu Theatre, Belling- ham, Wash.
Orpheum Theatre, St. Joseph, Mo.	Vandell Theatre, El Paso, Texas

YES! These theatres are finding ROLL-A-GRILL an impor-
tant source of added income. You too can
increase your "take" with this sensational
crowd-pleaser! Write today for details.

Consult your local dealer—
or use handy coupon for further information.

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18, Dept. BT-10

Send Connolly Automatic Roll-A-Grills literature to—

Name

Address

City State

NO SMOKE—NO ODORS. No in-
stallation needed—Just Plug In! Saves time
and labor—No attendant to watch or turn
franks—no scraping of grill. And it's EASY
TO CLEAN! Gleaming stainless steel ROLL-
A-GRILL remains bright, shiny, attractive—
grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow
rotary motion—SELLS MORE FRANK-
FURTERS—Makes 'em FASTER—Makes
'em BETTER!

SELF-BASTING, seals in juices, barbecues
frankfurters evenly on all sides, retains
natural flavor—frankfurter expands in size
—looks worth more, and you GET MORE
for it! Turns out up to 500 deliciously
barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by
Switch.



TYPICAL ROLL-A-GRILL INSTALLATION at
KENMORE DRIVE-IN THEATRE, KENMORE,
WASHINGTON

J. J. CONNOLLY, INC.

MANUFACTURER

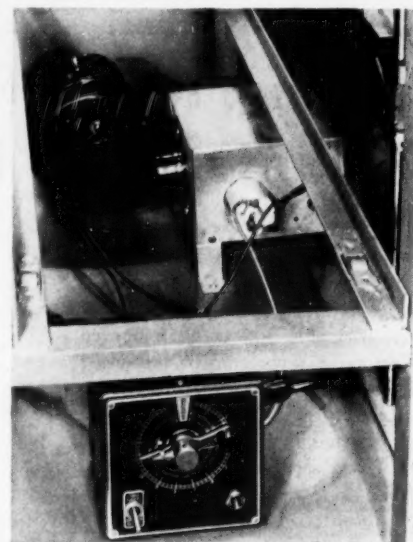
457 W. 40th St., N. Y. 18, N. Y.

Phone: CH 4-5000 Cable JAYCONLEY

and up through the popped corn stored in
the elevator well.

One of the advantages of the new heat-
ing system, the company explains, is that it
keeps popped corn hot and crisp even under
adverse humidity conditions through the
hot, dry air. Popped corn left over at the
end of the day can be carried over, emptied
into the elevator well the next day and
reheated.

Also included in this new model is Cre-
tors' steel kettle with 16/18-ounce ca-
pacity. Kettle heat is controlled by a sin-



The squirrel-cage blower mounted on the "stove"
containing the 650-watt heating element of the new
Cretors' popcorn machine is shown above. Filtered
air is forced through the "stove" and up through
the popped corn stored in the elevator well, one
wall of which is visible on the right. The device at
the bottom is the adjustable electric timer which
controls the automatic pump.

gle switch, which it is necessary to use
only when the operator wishes to com-
mence or discontinue popping. This model
also features an exhaust filter system and
an illuminated Lucite top as standard
equipment. This top is available in either
yellow or red, or a combination of the two
colors. The lower part of the cabinet is
satin-striped stainless steel with a deco-
rative panel finished in cream color.

Other features include replaceable ket-
tle heating elements, all-metal construction,
control switches at eye-level, and agitator
drive.

[Cretors' Corporation's Exhibit at Tesma-
TOA Trade Show Booth Nos. 37-38]

NAMED BROCK VICE-PRESIDENT

Harry V. Scott of Atlanta, who is
sales promotion manager of the Brock
Candy Company, Chattanooga, Tenn., has
been named a vice-president of the firm,
according to an announcement by W. E.

Brock, Jr., president. Mr. Scott will continue to head the sales promotion division of the company from his offices in Atlanta. He has been with the firm since 1937, serving as a sales representative in Raleigh, N. C., Danville and Richmond, Va., and other Southern cities before becoming sales promotion manager in 1950.

New Serving Unit For Hot Sandwiches

A NEW sandwich serving unit, equipped with bun toasters and food warming wells, has been developed for the National Minut-Bun Council, by Helmco, Inc., both in Chicago.

Called the "Minut-Bun Bar," the unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a pocket into the buns, and the warming wells keep food at constant serving temperatures. Attendants simply place the food into the bun by ladles and serve the sandwiches either in bags or napkins.

Meats used for the sandwiches are pre-cooked, packed and branded by the company. There are 10 different meat fillers, including barbecued beef, pork, turkey, chicken, frankfurters and hamburgers.

A double sandwich bar unit is available (Model NMB-2) with four bun toasters,

each of which has an individual switch and a heavy-duty thermostat. It weighs 20 pounds and requires 20 inches of back bar space. All units feature a four-color sand-



wich on a bright yellow background on the front panel.

Details on securing the units and their use can be obtained by writing the Council at 333 North Michigan Avenue, Chicago.

REX BAG APPOINTMENT

Jerry Hiles of Pittsburgh, Pa., has been named as representative of the Rex Specialty Bag Corporation of Brooklyn, N. Y., to cover the western Pennsylvania and

northern West Virginia territories. Mr. Hiles has been associated with the popcorn and concession industry for many years, handling leading lines of popcorn and sundries.

New Drink Machines In Variety of Models

FOUR NEW automatic beverage dispensers, designed to meet a variety of requirements in capacity and size, have been added to its line of such equipment by Apco, Inc., New York.

Combining the mechanisms of the Bert Mills' hot coffee vendor and the Apco "4-Drink SodaShope" is the new "Soda-Shoppe-Coffee Bar." It offers a selection of four cold drinks (three carbonated and one non-carbonated) and hot coffee in all its forms (black, black with sugar, with cream only, or with sugar and cream). It has a capacity of 1200 cups and three syrup tanks provide 1900-drink capacity. Weighing 685 pounds, it requires a floor space of 26½x33½ inches and has a height of 68 inches.

An intermediary model is the new "4-Drink SodaShope," which vends three carbonated and one non-carbonated from three syrup tanks. It has a 1200-cup capacity and a 1900-drink syrup capacity. Floor space is 24x27 inches; height, 67

a HIT with the public
because of **VARIETY** of
DELICIOUS FLAVORS
and clear **ATTRACTIVE COLORS**

JUJY FRUITS

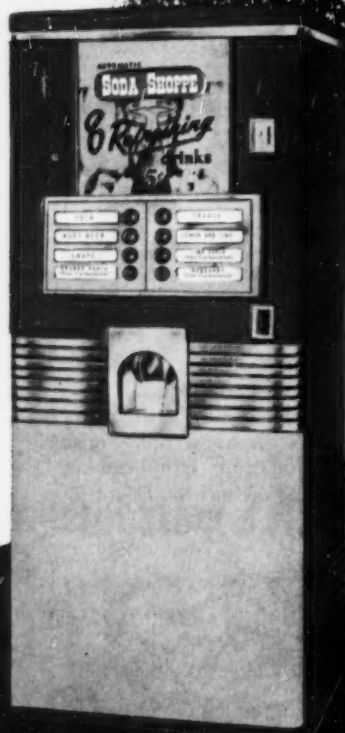
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CANDIES

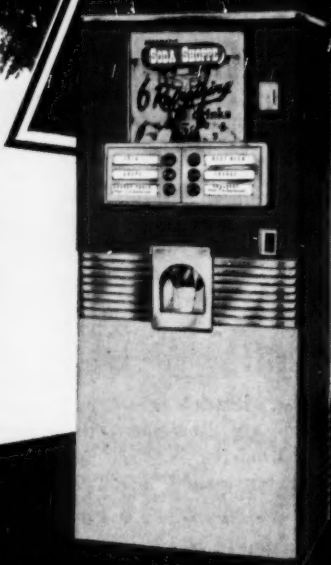
LIFE **Look** **Boys Life** **AMERICAN GIRL** **TV** all feature **JUJYFRUITS**

GROSSES *and Average-Cents-Per-Person* JUMP 60%-AND MORE!

6-DRINK & 8-DRINK SODASHOPPES!



8-Drink SodaShopper
Supreme selectivity —
vends 5 carbonated and
3 non-carbonated drinks.
Has 1200 cup capacity,
2500 drink syrup capacity.



6-Drink SodaShopper
For top locations — vends
4 carbonated and 2 non-
carbonated drinks. Has
1200 cup capacity, 2500
drink syrup capacity.



Reports from theatres all over the country have thoroughly established the superior money making power of the 6-Drink SodaShopper over any other type of drink machine! Not only does SodaShopper gross more, but certified reports prove it more than doubles the "Average-Cents-Per-Person"!

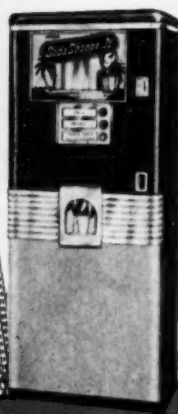
The 6-Drink and 8-Drink SodaShoppers offer complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious drink for everyone—served quickly and efficiently! The 8-Drink SodaShopper is a true 8 drink cup dispenser because it can serve both Cola and Root Beer besides fruit flavors—which cannot be said of other types of so-called 8-drink machines!

SodaShoppers are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.

For the smaller theatre Apco has
especially designed the

SODASHOPPE JUNIOR

which has all the service-free features
of every SodaShopper and yet allows
for bigger profits per patron. It is a
3 drink machine—vends 2 carbonated
and 1 non-carbonated drink—and has
1000 cup capacity and a 1000 drink
syrup capacity.



Fill out coupon and Mail TODAY!

APCO, INC. 250 West 57 Street, New York 19, N. Y.

Gentlemen:

Please send me full particulars about the

☐ 6 DRINK SODASHOPPE ☐ 8 DRINK SODASHOPPE ☐ SODASHOPPE JR.

☐ Please send the name of the nearest SodaShopper operator.

Name.....

Address.....

City..... Zone..... State.....

Don't delay — get the facts on this guaranteed
INCREASE IN PROFITS FOR YOU! Prove it to
yourself. Insist that your operator replace one
location with a SodaShopper.

Write, Wire or Phone

APCO, INC.

America's Foremost Pioneers of Beverage Dispensers
250 W. 57th St., New York 19, N. Y. • PLaza 7-3123
Regional Sales Representatives Throughout The United States.

SodaShopper Makes More Money For
Thousands of Theatres Throughout The Country
Including Some Of The Biggest Theatre Chains!

**RKO • PARAMOUNT • CENTURY
LOEW • WARNER**

See the complete line of SodaShoppers at the TOA Convention!
Booths #81 and #82

inches; and this unit weighs 530 pounds.

The new "8-Drink SodaShoppe" serves five carbonated and three non-carbonated drinks from five syrup tanks. It has 2500-



Three carbonated and one non-carbonated cold drinks, plus hot coffee in several combinations, can be dispensed from Apco, Inc.'s "SodaShoppe Coffee Bar," shown above. The top of the "8-Drink SodaShoppe" cabinet is shown below. The company's two other new machines (see text) are similar in cabinet design to the models shown except, of course, for difference in the name panels and number of selector buttons according to size and capacity in each instance.



drink syrup capacity and 1200-cup capacity. Floor space is 24x27 inches; height, 67 inches; weight, 560 pounds.

Designed for the smaller location is the new "SodaShoppe Junior." It vends two carbonated and one non-carbonated drinks from two syrup tanks. It has a 1000-cup

BETTER THEATRES SECTION

Nestlé's— WINNING MORE FANS DAY AFTER DAY!



Famous
Nestlé's Crunch,
Milk and Almond Bars.
Every one a big
favorite—Every
one with a big
following!

Available in
both 5c and 10c
sizes, packed
100 bars per case.

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

BUILT TO TAKE IT—

Griggs
Chairs



WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.

Belton, Texas

WITHSTAND
TOUGHEST WEAR
Comfort—the minute
they're occupied!
Their Beauty sparkles!

BIG CAPACITY . . . BIG PROFIT
HOT DOG MACHINE

The New
MANLEY
FRANK-BANK



Holds 10 dozen hot dogs . . . 5 dozen
buns . . . fast, from-the-bottom ser-
vice . . . patented racks . . . easily
cleaned . . . 24" long, 17 3/4" high,
14 1/2" deep.

Write TODAY for full details
MANLEY, INC.

1920 Wyandotte Street, Kansas City 8, Mo.

capacity and a 1000-drink syrup capacity. Floor space is 17x27½ inches; height, 66 inches; weight, 385 pounds.

[Apco, Inc.'s Exhibit at Tesma-TOA Trade Show, Booth No. 81.]

Self-Service Ice Cream Merchandising Case

A SELF-SERVICE ice cream merchandising case designed especially for use at theatre refreshment stands has been announced by Supurdisplay, Inc., Milwaukee.

Trade-named "Coldisplay," the unit is 3 feet in width and has a capacity of about \$100's worth of ice cream. Its outer finish is of baked enamel grained to simulate light mahogany, and it is trimmed with stainless steel. Multiple angle mirrors and lighting are used to magnify the display. The refrigeration system was designed by Kelvinator.

Field tests of the new equipment have already been completed in a number of theatres by the company, which reports that ice cream sales jumped from as much as 100% to 500% when the case was installed. The tests also showed that pilferage was negligible, the company points out, amounting to less than 1%.

[Supurdisplay, Inc.'s Exhibit at Tesma-TOA Trade Show Booth Nos. 21-22]



"Coldisplay," the new self-service ice cream merchandiser, made by Supurdisplay, Inc., has an outer finish of baked enamel grained to simulate light mahogany so that it will blend with existing refreshment stands as shown above at Fox Wisconsin's Palace theatre in Milwaukee.

Candy Makers Schedule New "Youth" Campaign

LEADING CANDY manufacturers will direct their promotion and advertising guns this fall and winter to the youth market to a greater extent than ever before, according to a survey recently completed by the publication *Candy Industry*. Motion picture theatres are among the major outlets of candy for the teen-age and younger set groups, it is pointed out, and special displays for theatres are to be included in the manufacturers' promotional campaigns.

Special likes of the youth market, as determined through the manufacturers in studies, will be exploited through types of product made, as well as marketing approaches and advertising programs, the publication disclosed. It has been found that bars are very popular with boys and girls in practically every age group; and among the most favored types are those containing peanuts, peanut butter, coconut, nougat (especially with almonds or peanuts)—and they must be coated or flavored with chocolate. Teen-agers especially like "large, full-value" dime bars, studies have shown, while the younger age groups are partial to penny goods, two-cent items and nickel bars. Among the other candies both groups like are licorice and jellies.

Companies planning to emphasize the youth market in their upcoming campaigns include the Fred W. Amend Company, Danville, Ill.; the Curtiss Candy Company, Chicago; the Walter H. Johnson Candy Company, Chicago; Mars, Inc.,

Chicago; Nestle's Chocolate Company, White Plains, N. Y.; Peter Paul, Inc., Naugatuck, Conn.; Quaker City Chocolate & Confectionery Company, Inc., Philadelphia; and others. TV programs and magazine and comic book ads will be among the principal media employed.

The manufacturers will also give considerable play to the promotion of candy for

"KIDDIE" PRIZES DONATED



Through a tie-up with the Post Cereal Company, manager J. J. Kirchoff (above with young patron), of the Rialto theatre, Tulsa, arranged for two special "kiddie" matinee shows at which a number of prizes were distributed, the company donating the gifts in exchange for the lobby display of its products visible above. Prizes included a "Nelly-belle" jeep, Roy Rogers' tents, gun and holster sets and trick ropes, in addition to Post's "Corn Fetti" and "Sugar Crisp" puppets.

your
one
best buy
in
popcorn
seasoning

new
Seazo
coconut oil

butterlike flavor
and color

C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.

various holidays and occasions with the youth market in mind, the report reveals. On Hallowe'en, for instance, "there will probably not be a single candy or chewing gum company of any consequence that will not have a 'trick or treat' item on tap," it declares. In addition, special promotions will be set for Easter, Christmas, and Valentine's Day, along with such occasions as school commencements, birthday parties, general kiddie parties and numerous carnivals.

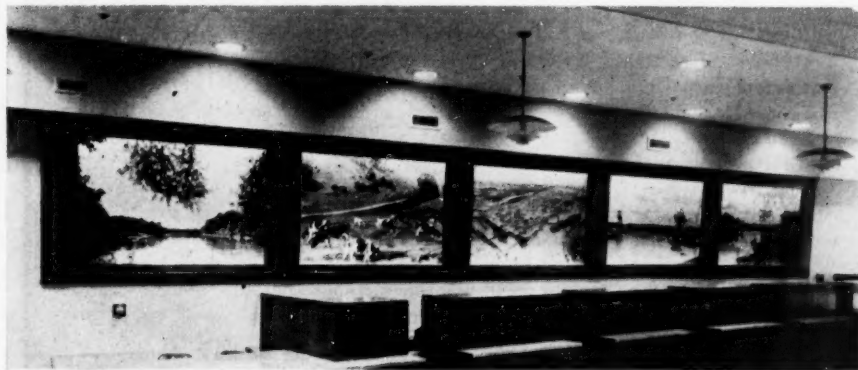
Accelerated interest of the manufacturers in the youth market is attributed by the publication to a number of reasons, one of which is the fact that while candy consumption among other groups has shown a decline, the youth market has shown sharp increases. In addition the youngsters are not "food faddists," it is pointed out, "concerned with their waistlines and overweight." Instead the youngsters eat candy for "sheer enjoyment." Also, "candy provides them with energy"—a good selling point with which to impress parents, the publication contends.

Popcorn Campaign Beamed at Theatres

A \$1,500,000 fall popcorn promotion campaign, an important part of which is beamed toward increasing popcorn consumption in motion picture theatres, has been announced by the Popcorn Institute, Chicago.

The program was launched on October 1st and will continue through December, according to Clark Rhoden, Institute chairman. Theatres are being supplied with special kits containing point-of-sale pieces, he said, designed for use about the refreshment stand, box-office, stub box and other parts of the lobby. These kits are available through processor members of the Institute.

PHOTO MURALS FOR THE REFRESHMENT STAND



How photographic murals can be mounted on the walls to enliven the refreshment stand area is demonstrated in the above application of murals supplied by the RCS Studios, Chicago. The five scenes shown are in full color. The company has available a stock supply of such scenes or it will reproduce special photographs if desired.

BETTER THEATRES SECTION

NEW "SNOW-BOY" DIXIE CUP



A new "Snow-Boy" Dixie cup, designed for use in serving "Sno-Balls" and "Sno-Cones," has been marketed by the Dixie Cup Company of Easton, Pa. The new cups are cone-shaped to fit the hand and are offered in a 6-ounce size.

"Scrambled Hot Dog" Offered at Drive-in

That popular drive-in refreshment item, the frankfurter, is being offered to patrons of the Clervue drive-in theatre at Clermont, Fla., in a new version, known as a "scrambled hot dog." According to the theatre's advertisement, as noted in the Orlando Morning Sentinel, Orlando, Fla., it is prepared in the following fashion:

"We take a fresh, soft warmed bun—apply mustard or sweet relish to taste. Add a delicious barbecued weiner, cut in bite sizes, put in waxed paper carton, cover with fresh buttered popcorn—then cover with delicious chili con carne and garnish with a slice of pickle—Price 30¢."

Variety of Display At the Snack Bar

(Continued from page 22)

making the latter feel that the theatre is "up to the minute"; that it is a "personality"; and that "the personnel are the same sort of people the patrons are."

Examples of how the Granada stand has been decked out for seasonal events are provided in illustrations accompanying this article. One of them shows a layout centered around the idea of "going back to school." Boy and girl cut-out figures were placed at each end of the large "Candyland" panel; and fountain pens, rulers and erasers were scattered at odd angles on top of and alongside the individual letters. A spring decoration (also pictured) features lively bird and gay flower cut-outs. And for the Christmas season the large sign gave way last year to a new one reading "Season's Greetings from the Granada"—which provides a personal touch.

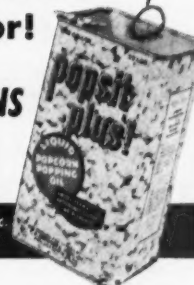
In making use of the window showcases built into the front of the stand counter, Mr. Barnes has found them to be especially effective in promoting packaged goods. The space there provides an opportunity to feature a reproduction of the contents of the package, along with the box itself. "If the

It's pure peanut oil!



gives corn
true
butterlike
flavor!

THAT MEANS
SALES!



C. F. Simonin's Sons Inc.
Phila. 34, Pa.



AMERICAN *Approved* PLAYGROUND EQUIPMENT

**Unsurpassed in Design,
Safety and Performance**

● It's the *plus* factor that makes American the most respected name in Playground Equipment... *Plus* in design—American leads the field... *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service... *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature



customer sees the package only," he explains, "there is a gap between knowledge and conviction. Persons familiar with the contents of the box shown naturally know what to expect if they buy. Their taste buds are stimulated, however, only by this recollection—if at all."

One example of this technique is offered by material supplied by the DeCiccio Company for their chocolate covered bon bons. In the window case directly below the ice cream container Mr. Barnes has featured banks of "snow" on which several bon bons are scattered among empty boxes. "This makes for complete identification," he points out. "The display shows there are

several bon bons in each package available at the counter; it shows the size of the product; and it also conveys an intimation of the convenience with which they can be handled and eaten."

Such a display is similar to one used also at the Granada for popcorn with a loose mass of the corn placed alongside the actual-size cardboard containers in which it is sold. The idea is to show to the customer: "This is what you get when you buy this package."

It is through such extensive use of all the display materials available from manufacturers along with that specially designed by management itself sales are bolstered.

It's the Dipper That Counts In Selling Bulk Ice Cream!

For the theatre refreshment operator handling bulk ice cream the difference between profit and loss is chiefly in how he handles the ice cream dipper. That's the advice of Francis Gill, manager of the Paonia theatre, in Paonia, Colo., who wrote *BETTER THEATRES* offering his own solution to this problem after it was discussed in an article in the August issue.

Agreeing emphatically with the theory that profits depend upon careful supervision of such sales, Mr. Gill tells of his experience as follows: "We sell an 11¢ ice cream cup and use a No. 12 dipper. I would buy 5 gallons of ice cream on an average of three times a week in 2½-gallon containers. And I thought we were doing a land-office business in ice cream—which we were, though strictly for the customers!

"The trouble was that our fountain girl was trying to fill the cup instead of the dipper. It is how you use the dipper that is the difference between profit and loss. When you cut a gash right down through the ice cream and come up pressing the cream into the dipper, you are pressing out air—air and PROFIT. Ice cream contains a lot of air, so when you open a new container start the dipper into the cream about ¼-inch deep and bring it around in a circular motion. The cream will then curl into a well-molded dipper full instead of making a heavy cone with no air.

"Also, when you buy ice cream check the container while the driver is still there. If the container is not full or is shrunken from the sides, he should allow you at least ½-gallon credit on each 2½ gallons.

"There was a time when there was 50% profit on ice cream—but no more. It is very easy to slip over the profit line in ice cream when you figure the cost. We average anywhere from 140 to 150 cones from 5 gallons of ice cream. If you get less than that, you are losing money. Some flavors don't take as much to roll up a full dipper as others. But roll up some air with it. Don't press out your profits!"



Ice cream is an important sales item at the refreshment stand of the Paonia theatre, where service is expedited by use of the specially made tray holding ten cones which is shown above. Putting a cone into the tray is Tom Poulos, owner of the theatre, and with him is Francis Gill, manager.

TESMA-TOA Trade Show Directory



EXHIBITS of the Tesma-TOA Trade Show and Program of concurrent conventions of the Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association, at the Conrad Hilton Hotel in Chicago, October 31 to November 5.



Tesma-Teda Convention Program:

With the Theatre Owners of America meeting in national convention November 1-5, Tesma is joined this year by that exhibitor organization in sponsorship of the theatre equipment and supply manufacturers' exhibits, which will be conducted throughout that period in the exhibition hall of the Conrad Hilton Hotel. The following program, however, refers only to the concurrent conventions of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association.

SATURDAY (Oct. 31):

Setting up of exhibits; Tesma and Teda registration begins at 12 noon.

SUNDAY:

9:30 a. m.—Tesma board meeting, Room 4.
Exhibits open at 12 noon. Close at 6 p. m.
3 p. m.—Teda board meeting, Room 4.

MONDAY:

Exhibits open at 10 a. m. Close at 10 p. m.
10 a. m.—Special convention performance of Cinerama at Palace theatre.

TUESDAY:

9:30 a. m.—Tesma breakfast and business meeting (members only) in West Ballroom.
9:30 a. m.—Teda breakfast and business meeting (members only) in North Assembly Room.

Exhibits open at 12 noon. Close at 5 p. m.
8 p. m.—Teda-Tesma Jamboree in Main Ballroom.

WEDNESDAY:

Exhibits open at 10 a. m. Intermission at 2 p. m.
2 p. m.—Tesma-TOA Forum on theatre equipment and new technical processes, with panel of experts to answer questions from delegates.

Exhibits reopen at 4 p. m. Close at 6 p. m.

THURSDAY:

Exhibits open at 10 a. m. Trade Show ends at 4 p. m.

The TOA banquet will be held in the Main Ballroom Thursday evening. On Friday morning a meeting of the Tesma board is scheduled at 9:30 a. m. in Room 9.

Exhibit Directory:

Companies with displays listed alphabetically with booth numbers referring to plan on next page.

Adler Silhouette Letter Co., Los Angeles	44-45
Altec Lansing Corp., Beverly Hills, Calif.	77
American Chic Co., Long Island City, N. Y.	117
American Seating Co., Grand Rapids, Mich.	48-49
Apco, Inc., New York, N. Y.	81-82
C. S. Ashcraft Mfg. Co., Inc., Long Island City, N. Y.	99
Automatic Devices Co., Allentown, Pa.	57
The Ballantyne Co., Omaha	54-55
Bausch & Lomb Optical Co., Rochester, N. Y.	59
A. L. Bazzini Co. Inc., New York	138
Brock Candy Company, Chattanooga	122
Century Projector Corp., New York	109
Cinesnax Corporation, San Francisco	5
Coca-Cola Company	63-64-65-67-68-69
Cole Products Corp., Chicago	30
Continental Electric Co., Geneva, Ill.	10
Cretors Corp., Chicago	37-38
Dad's Root Beer Co., Chicago	134
Dairy Service Co., Menomonee Falls, Wis.	105
Da-Lite Screen Co., Chicago	50
Dawo Corp., Toledo	93
DeVry Corp., Chicago	31
Diecast Aluminum Speakers, Inc., St. Louis	141
Drive-In Theatre Mfg. Co., Kansas City, Mo.	86-87
Electric-Aire Engr. Corp., Chicago	23
Eprad Co., Toledo	108
Everfrost Sales, Inc., Gardena, Calif.	135
F & F Laboratories, Inc., Chicago	28
First-American Products, Inc., Kansas City	51
Globe Ticket Co., Philadelphia	124
Goldberg Bros., Denver	58

(CONTINUED ON NEXT PAGE)



J. ROBERT HOFF
President of Tesma



LEE JONES
Vice-President of Tesma



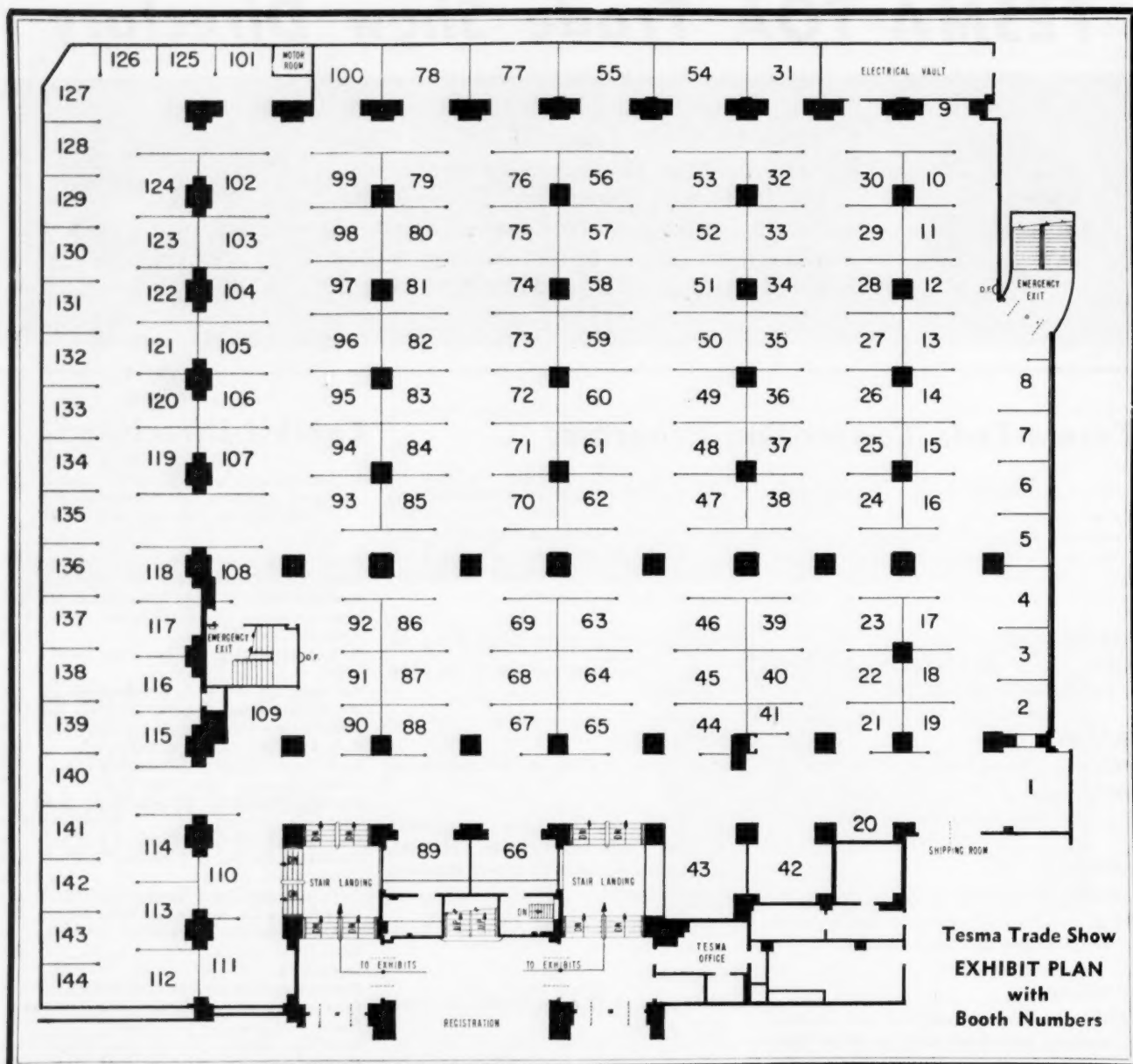
ROY BOOMER
Secretary of Tesma



RAY COLVIN
Executive-Director of Teda



DAVID WALLERSTEIN
TOA Convention Chairman



Tesma Trade Show
EXHIBIT PLAN
with
Booth Numbers

[CONTINUED FROM PRECEDING PAGE]					
Gold Medal Products Co., Cincinnati	96	Manley, Inc., Kansas City, Mo.	115-116	Radiant Mfg. Corp., Chicago	32-33
Golde Mfg. Co., Chicago	40	Mars, Inc., Chicago	29	RCA	126-127-128-129-130
Gordos Corporation, Newark, N. J.	56	Mason, Au & Magenheimer, Mineola, N. Y.	103	Raytone Screen Corp., Brooklyn, N. Y.	75-76
Henry Heide, Inc., New York	119	Miracle Whirl Sales Co., Grinnell, Ia.	112-113	H. B. Reese Candy Co., Hershey, Pa.	121
Hershey Chocolate Corp., Hershey, Pa.	120		143-144	Rennie Nut Co., Larchmont, N. Y.	133
Hewitt-Robins Inc., Buffalo	16	Mission Dry Corp., Los Angeles	79-80	Rex Specialty Bag Corp., Brooklyn, N. Y.	94
Heywood-Wakefield Co., Menominee, Mich.	24-25	Hubert Mitchell Industries, Inc., Hartselle, Ala.	142	J. E. Robin, Inc., East Orange, N. J.	90-91
Charles E. Hires Co., Philadelphia	7	Mohawk Carpet Mills, New York	6	Rowe Mfg. Co., Whippany, N. J.	52
Hollywood Brands, Inc., Centralia, Ill.	114	Motigraph, Inc., Chicago	60-61-62	Society of Motion Picture & Television Engineers	111
Hollywood Servemaster Co., Kansas City, Mo.	47	National Carbon Co., N. Y.	83-84	Spacarb, Inc., Stamford, Conn.	98
Hal I. Huff Mfg. Co., Los Angeles (share)	47	National Theatre Supply	2-3-4-17-18-19	Star Mfg. Co., St. Louis	46
Ideal Seating Co., Grand Rapids, Mich.	100	The Nestle Co., Inc., White Plains, N. Y.	136	Stereocolor, Inc., Marshalltown, Ia.	101
Imperial Electric Co., Akron	104	Neumade Products Corp., New York	1	Strong Electric Corp., Toledo	70-71
Irwin Seating Co., Grand Rapids, Mich.	73	New England Confectionery Co., Cambridge, Mass.	137	Superior Electric Co., Bristol, Conn.	34-35-36
A. & M. Karagheusian, Inc., New York	26	Norpat Sales, Inc., New York	123	Supurdisplay, Inc., Milwaukee	21-22
Knoxville Scenic Studios, Inc., Knoxville, Tenn.	8	Orange-Crush Co., Chicago	92	Sweets Co. of America, Hoboken, N. J.	118
Kollmorgen Optical Corp., New York	95	Pepsi-Cola Co., New York	42-43	Switzer Licorice Co., St. Louis	41
Krazy House Popcorn Co., Rock Island, Ill.	132	Peter Paul, Inc., Naugatuck, Conn.	27	Telephone Answering & Recording Corp., New York	125
Krispy Kist Korn Machine Co., Chicago	131	Poblocki & Sons Co., Milwaukee	106	Theatre Seat Service Co., Nashville	107
Kroehler Mfg. Co., Chicago	85	Pola-Lite Co., New York	97	Triple-S Supply Corp., San Francisco	53
La Vezzi Machine Works, Chicago	78	Polaroid Corp., Cambridge, Mass.	11-12-13-14-15	Wagner Sign Service, Inc., Chicago	139-140
Leaf Brands, Inc., Chicago	72	Pullman Vacuum Cleaner Corp., Boston	74	Wenzel Projector Co., Chicago	88
Lorraine Carbons, Inc., Boonton	20	Quaker City Choc. & Comfy. Co., Phila.	110	Whitney Blake Co., New Haven, Conn.	39
Majestic Enterprises, Ltd., Los Angeles	102				

**Index to products Advertised
& described in this issue, with**

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1—	Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	47
2—	Airborne Accessories Corp. Projector synchronizing device. Distributor: J. E. Robin, Inc.	38
3—	American Playground Co. Drive-in playground equipment. Direct.	32
4—	American Seating Co. Auditorium chairs. NTS and direct.	51
5—	Ampex Corp. Stereophonic sound system. Direct.	7
6—	Apco Automatic beverage dispenser. Direct.	28
7—	Ashcraft Mfg. Co., C. S. Projection are lamps. Unaffiliated dealers.	8-9
8—	Ballantyne Co., The Projection lenses. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	39
9—	Bausch & Lomb Optical Corp. Projection lenses. Direct, branches and dealers in all major cities.	57
10—	Cinematic Corp. View screen frames (10A), stereosound adapter (10B). Direct.	45
11—	Carbons, Inc. Projection carbons. Franchise dealers.	54
12—	Coca-Cola Co., The Soft drinks (12A), beverage dispensers (12B). Branches in principal cities.	2nd Cover
13—	Connolly, Inc., J. J. Frankfurter grill. Direct.	26
14—	Cretors Corp. Popcorn machines. Direct.	24
15—	F & Y Building Service, The Architectural design and building service.	49
16—	G.B. Kalee, Ltd. Auditorium chairs. Direct.	12
17—	GoldE Mfg. Co. Portable spotlight. All dealers.	61
18—	Griggs Equipment Co. Auditorium chairs. Direct.	29
19—	Heide, Inc., Henry Candy. Direct.	27
20—	Helios Bio Carbons, Inc. Projection carbons. Direct.	47
21—	Heyer-Shultz, Inc. Metal projection are reflectors. All dealers.	43
22—	Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 81, 84, 98, 101, 125 and branches.	6
23—	Hospital Supply Co. Sterilizer for 3-D glasses. Direct.	56
24—	Hollywood Film Co. 3-D film reels (24A), film rewinders (24B), film cases (24C). Direct.	41
25—	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	47
26—	Imperial Electric Co. Motor-generator. Direct.	53
27—	International Projector Corp. Magnetic sound reproducer. NTS.	4-5
28—	Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	61
29—	LaVezzi Machine Works Aspect aperture plates. All dealers.	42
30—	Manley, Inc. Frankfurter machine and bun warmer. Offices in principal cities.	29
31—	Minneapolis Speaker Reconciling Co. Drive-in speaker reconciling. Direct.	51

Reference Number		A P
32—	Mitchell Co., H. R. Wide-screen frames. Direct.	
33—	Motiograph, Inc. Projectors (33A), strophoscopic sound systems (33B), motor-generators (33C), in-car speakers (33D). Dealers 8, 10, 12, 23, 28, 29, 31, 33, 35, 39, 41, 49, 52, 55, 57, 61, 62, 67, 72, 82, 88, 97, 101, 103, 111, 114, 119, 125, 126, 128.	
34—	National Carbon Co., Inc. Projection carbons. All dealers.	
35—	National Super Service Co., Inc. Vacuum cleaners. All dealers.	
36—	National Theatre Supply Distributor. Exciteite projection lamp.	
37—	Nestle Co., The Chocolate bars. Direct.	
38—	Norpat Sales, Inc. Rectifiers (38A), carbon savers (38B), coin changers (38C). Direct.	
39—	Pepsi-Cola Co. Soft drinks (39A), beverage dispensers (39B). Branches in principal cities.	
40—	Poblocki & Sons Drive-in screens. NTS and direct.	
41—	Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	
42—	Raytone Screen Corp. Projection screens (42A), wide-screen frames (42B) screen paint 42C). Direct.	41, 58
43—	Robin, Inc., J. E. Motor-generators. Direct.	
44—	RCA Service Co. Projection and sound equipment maintenance service.	
45—	S. O. S. Cinema Supply Corp. Distributor.	
46—	Simonin's Sons, Inc., C. F. Popcorn seasoning. Direct.	30
47—	Spacarb, Inc. Automatic beverage dispenser. Direct.	
48—	Strong Electric Corp. Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 66, 68, 72, 73, 74, 75, 76, 77, 78, 80, 81, 85, 89, 90, 91, 94, 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	
49—	Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	
50—	Vallen, Inc. Curtain controls and tracks. Direct.	
51—	Vocalite Screen Corp. Projection screens. Direct.	

Adv. Page	Reference Number	Adv. Page
51	52—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (33A), back-lighted panels (33B) and changeable letters (33C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 88, 89, 90, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 117, 119, 121, 123, 126, 127 and NTS Detroit.	50
10	53—Westrex Corp. Foreign distributors.	4th Cover
49	54—Whitney-Blake Co., The Non-conduit speaker system for drive-in theatres. Distributor: Graybar Electric Corp.	64
11	55—Williams Screen Co. Projection screens, Direct.	53

EDITORIALLY . . .

NEW POPCORN MACHINE, page 25

Cabinet model popcorn machine for indoor theatres with new improvements. Made by Cretors Corporation. Postcard reference number 14A.

SANDWICH SERVING UNIT, page 27

Sandwich serving unit equipped with bun toasters and food warming wells developed by Helmco, Inc. Postcard reference number E56.

NEW DRINK MACHINES, page 27

Four new automatic beverage dispensers in variety of capacities and sizes, announced by Apco Inc. Postcard reference number 6A.

ICE CREAM CASE, page 30

Self-service ice cream merchandising case for theatre refreshment stands made by Supurdisplay, Inc. Postcard reference number E57.

BUTTON-ON SOUNDHEAD, page 37

New button-on soundhead for 4-track magnetic sound developed by International Projector Corp., for distribution by National Theatre Supply. Postcard reference number 27A.

REMODELING FABRIC, page 45

New plastic wall covering adapted to remodeling needs in theatres marketed by U. S. Plywood Corp. Postcard reference number E58.

ALL-PURPOSE SCREEN, page 37

All-purpose screen developed for 3-D and wide-screen projection by Da-Lite Screen Co. Postcard reference number E59.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the October 1953 issue—

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Gunn Theatre Service, 1912½ Morris Ave., Birmingham.

ARIZONA

5—Glenn Theatre Supply, 552 W. Van Buren St., Phoenix.

ARKANSAS

5—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1681 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

5—John F. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1901 S. Vermont Ave.
7—Ponders Theatre Supply, 1900 S. Vermont Ave.
5—S. F. Shearer, 1904 S. Vermont Ave.

San Francisco:

National Theatre Supply, 235 Golden Gate Ave.
5—Proddy Theatre Supply, 157 Golden Gate Ave.
15—B. F. Shearer, 345 Golden Gate Ave.
11—Western Theatrical Equipment, 357 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 3054 Broadway.
15—Western Service & Supply, 2125 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 132 Meadow St.

DISTRICT OF COLUMBIA (Washington)

14—Strick & Sons, 955 New Jersey Ave., N. W.*
15—See List, 1901 New Jersey Ave., N. W.

FLORIDA

15—Joe Bernstein, 270 W. Flagler St., Miami.
17—Southeastern Equipment, 509 E. Bay St., Jacksonville.*
15—United Theatre Supply, 110 Franklin St., Tampa.
15—United Theatre Supply, 529 W. Flagler St., Miami.*

GEORGIA

Albany:

25—Dixie Theatre Service & Supply, 1910 N. Slaggy Dr.

Atlanta:

21—Capital City Supply, 181 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 281-3 Luckie St., N. W.*
23—Wil-Kia Theatre Supply, 501 North Ave., N. E.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. O. Anders Co., 517 S. Sangamon St.
15—Gardner Theatre Service, 1254 S. Wabash Ave.
27—Movie Supply, 1915 S. Wabash Ave.
National Theatre Supply, 1825 S. Wabash Ave.

INDIANA

Evansville:

25—Evansville Theatre Supply, 2500 E. Goshard Ave.

Indianapolis:

25—Bar-Bar, Inc., 443 N. Illinois St.
15—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 456 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1105 High St.

KANSAS

Wichita:

13—Southwest Theatre Equipment, P. O. Box 2133.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Haddon Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

35—Hedges Theatre Supply, 1309 Cleveland Ave.
35—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

38—Alan Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

31—J. F. Dumas Co., 12 East 23rd St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capital Theatre Supply, 20 Piedmont St.*
41—Joe Giffa, 44 Winchester St.
42—Independent Theatre Supply, 20 Winchester St.
43—Massachusetts Theatre Equipment, 35 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 50 Piedmont St.

MICHIGAN

Detroit:

45—Amusement Supply, 208 W. Montclair St.
47—Erie Force Theatre Supply, 214 W. Montclair St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2512-14 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 16th St.
55—Shreve Theatre Supply, 217 W. 16th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarthy Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3319 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—Ballantine Co., 4712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1000, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 982 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
67—Parkine Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supply, 354 W. 44th St.
72—Joe Horowitz, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 218 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kia Theatre Supply, 229 S. Church St.

Greensboro:

83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

92—Dayton Theatre Supply, 111 Volkenand St.
93—Shelden Theatre Supply, 627 Salem Ave.

Toledo:

94—American Theatre Supply, 439 Barr St.
95—Theatre Equipment Co., 1286 Cherry St.

OKLAHOMA

Oklahoma City:

96—Century Theatre Supply Co., 20 N. Lee St.
97—Hovell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 916 N. W. 19th St.
101—B. F. Shearer, 1947 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1228 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Buren St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Buren St.

Wilkes Barre:

107—Vincent M. Tata, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

109—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

110—Memphis Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Harber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2019 Jackson St.*
116—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1305 Alamo St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 254 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 304 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Mankardt Co., 1708 W. Clyburn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 641 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD

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QUIGLEY PUBLISHING COMPANY
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1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

"Simplex XL" Button-On Soundhead Developed

A NEW "button-on" type soundhead for reproducing 4-track magnetic sound from a single film has been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

Called the "Simplex XL Magnetic Reproducer," the unit is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for head room and front wall clearance.

The soundhead is completely film-driven, requiring no drive motor or mechanical

coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Pre-amplifiers, the effects switch and the power supply are plug-in units, mounted in compact wall cases.

The reproducer employs the "tight loop" system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel. Flutter is held down to less than 1/10th of 1%, according to the company's announcement.

[National Theatre Supply's Exhibit at Tesma-TOA Show Booth Nos. 2, 3, 4, 17, 18, 19.]

New "All-Purpose" Screen With Aluminum Coating

PRODUCTION of a new "all-purpose" screen for theatres has been started by the Da-Lite Screen Company, Chicago. Developed especially for 3-D and wide-screen projection, the new screen, named the "Wonder-Lite," is described as of extra-strong fabric with a "controlled-process" aluminum coating which does not tarnish and is flame and mildew resistant.

In reflectance characteristics it is said to surpass standards set by the Motion Picture Research Council, with wider distribution of light over the entire screen and low hot-spot contrast. The announcement asserts that in 3-D projection the screen holds approximately 99% polarization.

For full sound range transmission, SMPTE diameter and spacing perforation recommendations are followed. A seamless appearance is said to be achieved through perforated seams on sizes up to 23½ x 62½ feet; larger sizes have solid seam stripping.

[Da-Lite Screen Company's Exhibit at Tesma-TOA Trade Show Booth No. 50]

New Bausch & Lomb Heat-Reflecting Filter

THE NEW heat-reflecting filter used publicly for the first time at the premiere of the Twentieth Century-Fox

CinemaScope production, "The Robe," at the Roxy in New York, is the product of research during the past two years by a Bausch & Lomb group headed by Dr. A. F. Turner, one of America's foremost lens-coating experts.

The filters are polished discs of either pyrex or quartz, coated on one side with alternate layers of magnesium fluoride and zinc sulfide. The other side has a single coating of magnesium fluoride. They are inserted in the projection system between the arc lamp and the film gate, and transmit over 90% of the visible spectrum. The heat is reflected back toward the light source where it is dissipated by fans.

Bausch & Lomb asserts that the new filter transmits most of the visible light produced by the high-intensity arc lamps used to project the wide-screen film, reflecting the infra-red (heat-producing) rays back into the lamphouse, where the heat can be drawn off by ventilation.

[Bausch and Lomb's Exhibit at Tesma-TOA Trade Show Booth No. 59]

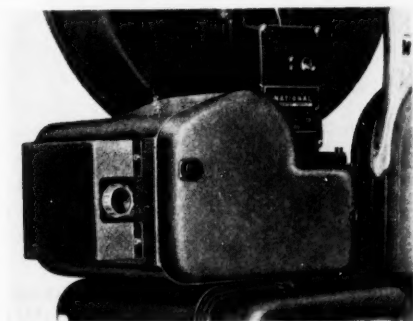
New Line of Drive-In Lighting Equipment

A NEW LINE of drive-in theatre lighting equipment has been announced by the Steber Manufacturing Company, Broadview, Ill.

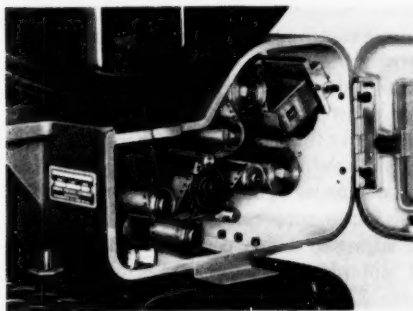
Included is a "moonlight" flood designed to illuminate areas between the refreshment stand and car ramps. These should be installed in pairs, the company points out, one with an amber lens and a 300-watt clear lamp, the other with a green lens and a 500-watt daylight lamp. Three pairs, mounted approximately 100 feet high at the rear of the theatre, are generally sufficient for the average-sized drive-in.

These flood units have a heavy gauge spun aluminum reflector 12 inches in diameter with a detachable service head for quick and easy wiring. The flange permits mounting to any flat surface or to pipe up to 2 inches and has universal adjustment features.

The company also has a new entrance



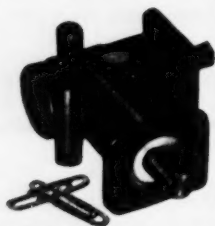
The "Simplex XL Magnetic Reproducer" is shown above installed between the upper magazine and the projector mechanism. View below shows the interior mechanism of the new soundhead.



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The fast, economical way to convert is
with Airborne ANGLgear.

WHAT IT IS. ANGLgear is a standardized right angle bevel gear unit with a universal mounting.

WHAT IT DOES. ANGLgear synchronizes projectors in both stereoscopic and Cineramic 3-D systems.

HOW IT SAVES. ANGLgear is simple, compact and inexpensive. You save on usual separate costs of shafting, pillow blocks and mitre gears. Installation is fast and uncomplicated.

QUICK DELIVERY. Our distributors can have ANGLgear in your hands within two to three weeks. Operators all over America are saving through ANGLgear. Write for details.

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Theatre Distributor:

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267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

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SUPPLY DEALERS

and exit lighting fixture which may be mounted to either 4-inch wood posts or to 2-inch pipe. This lamp is shielded by a drawn steel reflector, finished outside in greentone Ultramel, and inside with a high-glow white, reflective finish.

Also included in the company's line are



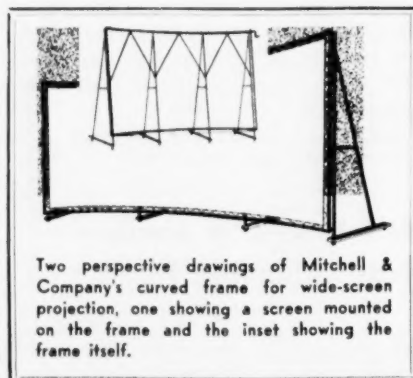
The Steber "moonlight" flood.

column lights for dressing up the areas adjacent to and in front of the box-office; enclosed floodlights for over-all lighting between and after performances; and cast aluminum fixtures designed for spot or flood lighting signs, refreshment stands, etc. A pamphlet (Bulletin No. 136-53) containing specifications of this lighting equipment is available from the company.

New Wide-Screen Frame With Adjustable Curve

A NEW CURVED frame for wide-screen projection, so designed that the desired radius of curvature can be established on the stage after the frame is assembled, and then varied as might be needed for future requirements, has been announced by the H. R. Mitchell & Company of Hartselle, Ala.

Called the "Bowline Screen Frame," the unit can also quickly be adjusted to any degree of tilt. To obtain the desired curve in a matter of seconds, the proper radius is simply laid off on the floor and the screen frame set directly over the position



Two perspective drawings of Mitchell & Company's curved frame for wide-screen projection, one showing a screen mounted on the frame and the inset showing the frame itself.

line, the manufacturer explains. Height is also adjustable so that any aspect ratio can be obtained.

If required the frame can be instantly converted to a flat unit. It weighs approximately one pound to the square foot of screen surface. It can be flown, permanently attached to the floor or mounted on casters. Complete installation can be achieved in less than one hour, according to the manufacturer.

[Mitchell & Company's Exhibit at Tesma-TOA Trade Show Booth No. 142]

Screens for CinemaScope Reduced in Price

A REDUCTION in price has been announced for two screens developed for CinemaScope films—the "Miracle Mirror," manufactured by CinemaScope Products, Inc., New York, and the "Magniglow Astrolite," made by the Radiant Manufacturing Corporation, Chicago. The announcement was made by Al Lichtman, director of distribution for 20th Century-Fox.

Screen stock sizes ranging from size 1 to 4b are considered applicable to theatres seating up to 1000; while those from size 5 to 8a are for theatres seating from 1000 to 2500. The list of sizes is as follows:

Miracle Mirror

Size 1... 21'-2" x 10'-7"
Size 1a... 21'-2" x 12'-9"
Size 2... 25'-4" x 12'-8"
Size 2a... 25'-4" x 15'-3"
Size 3... 29'-6" x 14'-9"
Size 3a... 29'-6" x 17'-9"
Size 4... 33'-8" x 16'-10"
Size 4a... 33'-8" x 20'-4"
Size 5... 37'-10" x 18'-11"
Size 5a... 37'-10" x 22'-9"
Size 6... 42' x 21'
Size 6a... 42' x 25'-4"
Size 7... 46'-2" x 23'-1"
Size 7a... 46'-2" x 27'-10"
Size 8... 50'-4" x 25'-2"
Size 8a... 50'-4" x 30'-4"

Magniglow Astrolite

Size 1... 18'-10" x 11'-4"
Size 1a... 22'-8" x 11'-4"
Size 2... 22' x 13'-3"
Size 2a... 26'-6" x 13'-3"
Size 3... 25'-4" x 15'-3"
Size 3a... 30'-6" x 15'-3"
Size 4... 28'-7" x 17'-2"
Size 4a... 34'-4" x 17'-2"
Size 4b... 31'-10" x 19'-2"
Size 5... 38'-4" x 19'-2"
Size 5a... 35' x 21'-1"
Size 6... 42' x 21'-1"
Size 6a... 41'-6" x 25'
Size 7... 46'-2" x 23'-1"
Size 7a... 44'-10" x 27'
Size 8... 50' x 25'
Size 8a... 50' x 28'-11"

Screens for theatres using width in excess of 50 feet are also available from the companies at a slightly higher price per square foot than that of the stock sizes. Both the stock sizes and custom-made are of the same materials.

[Radiant Manufacturing Corporation's Exhibit at Tesma-TOA Trade Show Booth Nos. 32-33]

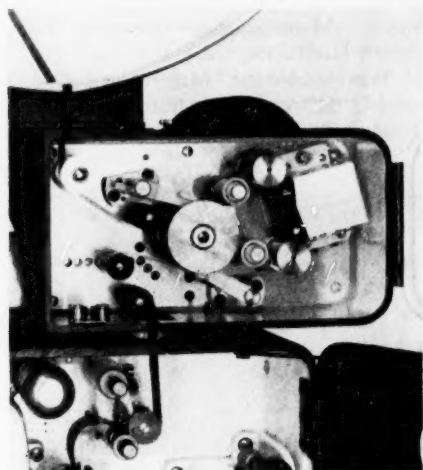
Westrex "Button-On" Magnetic Reproducer

A NEW "button-on" type magnetic sound reproducer has been developed in its Hollywood laboratories by the Westrex Corporation, New York.

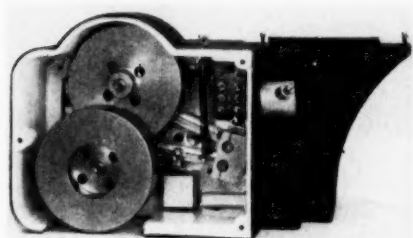
Called the "R9 Stereophonic Reproducer," the unit employs two impedance drums for a tight loop; the Davis drive and flutter suppressor; an idler which can be adjusted to the length of the film path of different makes of projectors; and a large 32-tooth sprocket which controls the

film on both sides of the magnetic head and which is locked when either of the associated rollers is in the open position to facilitate speed and accurate threading. The announcement states that the flutter content is below .10% as compared with the Academy standard of .15%.

The reproducer has been designed for use with standard theatre projection equip-



Front view of the Westrex "R9 Stereophonic Reproducer" (above) showing the threading features, the "tight loop," the magnetic head (upper right), the 32-tooth sprocket and associated film pads which, when lifted, lock the sprocket for accurate threading, and the positions for the idler to accommodate different lengths of film paths of various projector mechanisms. Rear view (below) shows the two flywheels, the flutter suppressing mechanism and the output terminals for four magnetic tracks.



ment. Since the upper magazine is offset toward the rear, the use of the reproducer will not interfere with operation of projection equipment throughout the range of vertical projection angles normally incurred in theatres, the manufacturer explains. When the "stereophonic" features are not in use, they are simply by-passed in the film threading operation and the photographic sound head functions normally.

The reproducer measures 6¾ inches in height, 13 inches in width and 6¾ inches in depth. A material known as "nylatron," which is nylon impregnated with graphite, is used on all pad rollers. Oilite bearings are used on the filter rollers and the guide rollers. The impedance drums have ball bearings and thus do not require special lubrication or maintenance.

The reproducer is distributed in this

BETTER THEATRES SECTION



PERFECT DEFINITION *to the Outer Edges of the Screen*

Here's the new Ballantyne short focal length f 1.9 wide angle lens. Ready for IMMEDIATE DELIVERY

COMPARISON of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaissance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

COLOR CORRECTION is superb, vignetting has been reduced to a minimum and correction of aberrations is so fine as to give a more crisp, higher contrast image over the whole frame.

THE AIR SURFACES are coated with the hardest and most durable magnesium-fluoride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

A UNIQUE NEW CEMENT is used which will withstand the high temperatures which projec-

tion lenses are subjected to in today's high amperage systems.

ALL INTERNAL SURFACES are sealed against oil and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside bevels and edges are treated to keep internal flare to a minimum.

THE LENSES come in focal lengths from 2.4" in increments of ¼". The speed is f 1.9.

SPECIAL ATTENTION has been paid to the engineering design of the adaptors. Unlike many adaptors which vignette the light and even the picture itself, the new Ballantyne wide angle lenses were designed only after a careful study of all projectors. Then skillful engineering of each adaptor eliminate vignetting in each case. Scoring and treating assures you that no stray light will be projected on the screen.

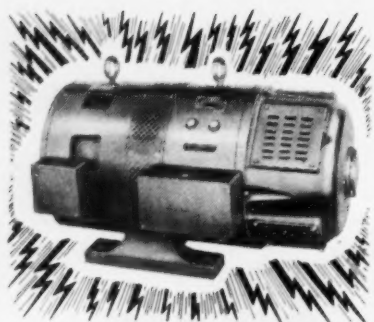
THESE LENSES are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

Originators of the all-system package. Wide Screen, Interchangeable 3 & 4 Track magnetic soundheads and stereophonic sound systems, 3-D Interlock Equipment, Aperture plates.

See Us at the TESMA Convention
Booths 54 and 55

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Super-power

MOTOR GENERATORS

*A quality product
built especially for
motion picture
projection service*

The model shown above
is intended for wide screen
service and is available in

60 volts — 145 amperes

80 volts — 135 amperes

These units may be operated
on a continuous basis
at these ratings.

Write, wire or phone for details

Sold through
independent
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Motion Picture Equipment Specialists
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Manufacturers of
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SCREENS • PROJECTION LENSES

country through the Century Projector Corporation, New York, and Motiograph, Inc., Chicago, and abroad through 64 Westrex offices located in 36 countries.

[Century Projector Corporation's Exhibit at Tesma-TOA Show Booth No. 109; Motiograph, Inc., Booth Nos. 60, 61, and 62.]

Floor Runner Made In New Patterns

A NEW pattern for its runner floor matting, incorporating a "snowflake" design in eight different colors, has been introduced by the American Mat Corporation, Toledo.

Called "Sunny Hue," the new design consists of white flakes on any one of the following colors: Sandalwood, Seafoam Green, Russet, Forest Green, Mist Gray, Lipstick Red and Ebony. The runner will also be made in White Sand, with flakes in a wide range of colors.

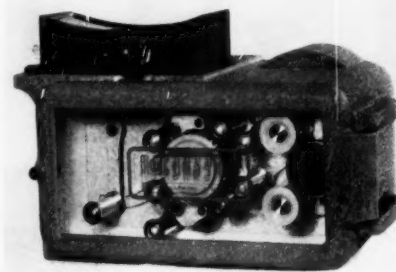
The runner is made of rubber and is available with cross ribs in 23-inch and 35-inch widths and also in long-ribbed style in 34-inch widths. Both are 7/32-inch thick and come in rolls of 30-foot or 60-foot lengths. The ribs are open on the ends to permit ease of cleaning.

Literature will be sent to anyone addressing a request to the company (1722 Adams Street, Toledo 2, Ohio).

"Button-On" Reproducer And Audio Systems

EQUIPMENT "packages" for stereophonic sound, including "button-on" reproducers for four-channel magnetic sound and complete or partial audio systems, have been announced by the Magnasync Manufacturing Company, Ltd., North Hollywood, Calif.

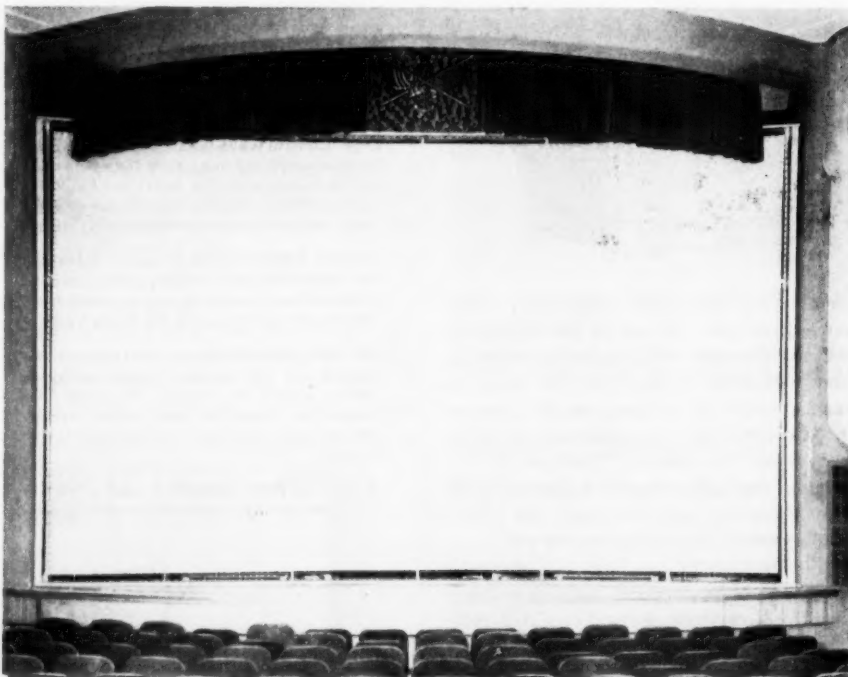
Trade-named the "Magnaphonic P-435" model, the reproducer features the dual-flywheel "Synkinetic" film transport; pre-



The Magnasync "button-on" reproducer.

cision, sealed roller bearings in all film rollers; and a loop-adjustment roller and arm for the CinemaScope 28-frame sound-lag adjustment on any standard projector. With a housing of cast aluminum, the unit

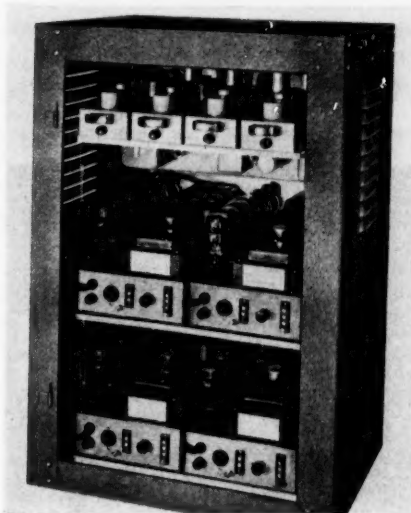
WIDE-SCREEN FOR BALLANTYNE "PACKAGE"



The seamless wide-screen developed for its "all-system" theatre equipment "package" by the Ballantyne Company, Omaha, was demonstrated recently at the Admiral theatre, Omaha, as shown above. The screen surface is produced by spraying an aluminum and plastic coating in which the plastic base is constituted to prevent oxidation of the aluminum. The screen can be fully installed in a theatre within three to five hours. [Ballantyne's Exhibit at Tesma-TOA Trade Show Booth Nos. 54-55.]

has a plate glass opening to afford full view of the film transport. It adds only 5¼ inches to the magazine height, the company points out, and feed-in and feed-out offset compensates for added height to assure booth front clearance. Non-magnetic materials are used throughout.

The amplification system contains four plug-in pre-amplifiers with positive "Blue Ribbon" connectors mounted in a cradle on a rack panel 5¼x19 inches. There is a ganged-fader to control the house volume for all four channels. A separate power



Rear view of the Magnasync audio system.

supply for the pre-amplifiers is mounted on a rack panel 5¼x19 inches. Four 50- or 70-watt (as desired) high fidelity power amplifiers are mounted in banks of two in vibration-damped cradles, and each bank is mounted on a 10½x19-inch rack panel. The complete audio system is housed in a steel cabinet with a platinum gray wrinkle finish. Terminals and connectors for speaker systems and a.c. power are provided to facilitate and reduce the cost of installation.

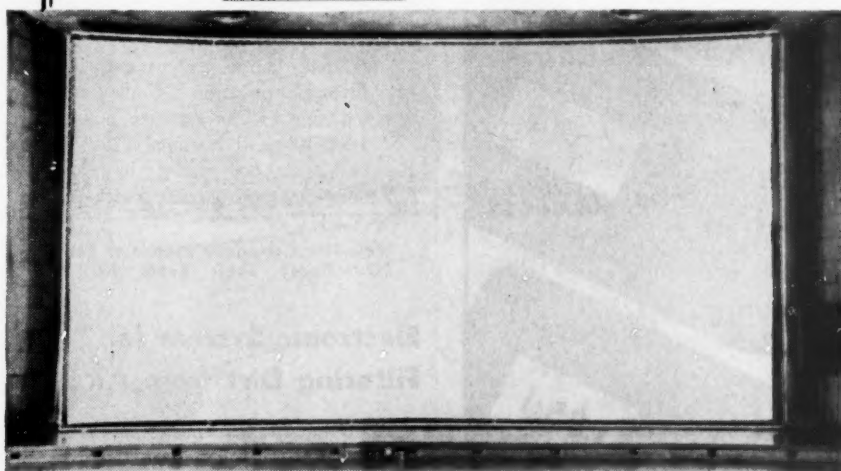
Alternate equipment "packages" offered by the company have audio systems ranging from those for theatres where no stereophonic equipment has been installed at all to those for theatres having power amplifiers already. Theatres equipped with the "Magnaphonic 335-T" system can convert to the 4-track standard at a nominal cost, the company explains, with cash credit granted for unused elements of the separate reproducer returned to the factory by the purchaser.

PAMPHLET ON 3-D PROJECTION

A new pamphlet dealing with the projection of three-dimensional motion pictures is now being distributed to interested exhibitors by the Pola-Lite Company, manu-

BETTER THEATRES SECTION

YOU'D NATURALLY EXPECT THE FINEST FROM RAYTONE



The RAYTONE-THOMPSON ALL PURPOSE WIDE SCREEN FRAME is the EASY-TO-INSTALL FRAME that outperforms any other on the market today!

QUICKLY INSTALLED. Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around.

ADJUSTABLE. Aluminum screens are highly reflective and usually require some tilting for better light distribution to balcony. Degree of tilt is dictated by reflectance factor of screen surface. Our frame is immediately adjusted after lacing and can be changed to meet any future requirements.

LIGHT BUT RIGID. Once assembled it maintains perfect shape. Moves on casters or can be easily flown. Can be furnished with attachment to raise or lower frame off floor. Used by most Hollywood studios.

OPTICALLY TRUE. Radius of curvature set at factory. It never changes due to warp when tilted, therefore distortion cannot be introduced, nor can lens focus be adversely affected. The curve is true and the screen laces perfectly without stress or wrinkling.

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165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK
AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

3-D REELS • REWINDS • CASES

- 23 and 24 inch 35mm reels with revolving hubs. 23 and 24 inch 35mm reels with solid hubs. (Available in either sheet aluminum or cast aluminum.)
- 24 and 25 inch steel shipping cases to hold two reels Flex-O-Lift type for easy reel removal.
- Rewinds to hold 5,000 ft. reels.
- 16½ inch 35mm cast aluminum reels.
- 17 inch metal shipping cases to hold three 16½ inch reels.

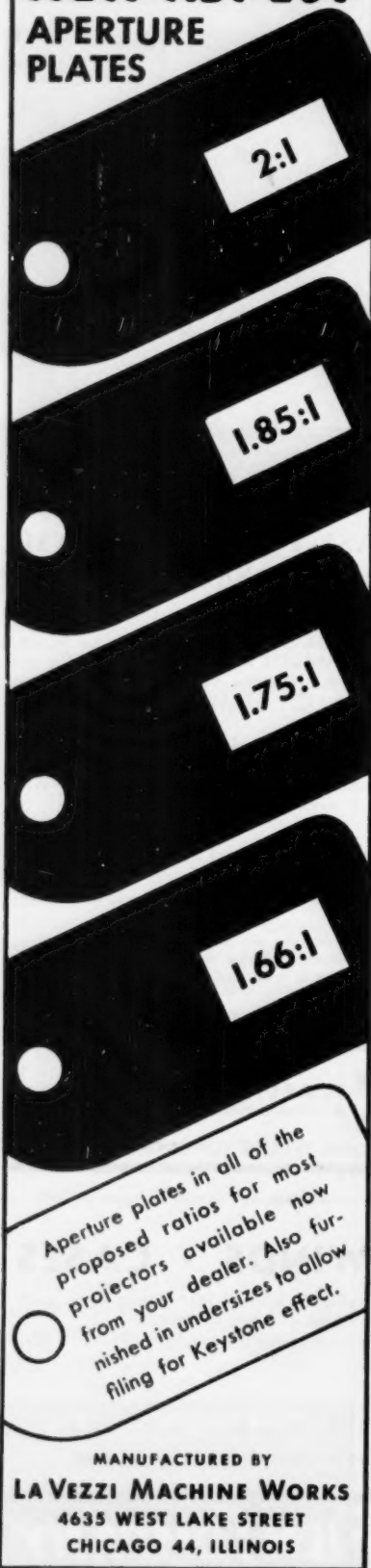
Complete line of film editing supplies and equipment . . . write for free illustrated brochure.



HOLLYWOOD FILM COMPANY

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NEW ASPECT APERTURE PLATES



Aperture plates in all of the proposed ratios for most projectors available now from your dealer. Also furnished in undersizes to allow filing for Keystone effect.

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LA VEZZI MACHINE WORKS
4635 WEST LAKE STREET
CHICAGO 44, ILLINOIS

facturers of all-plastic, 3-D glasses, according to an announcement by Al O'Keefe, vice-president in charge of distribution. Entitled "Helpful Hints on How To Improve Your Projection of 3-D Pictures," the pamphlet covers seven major topics, including filters, projectors, screen, synchronization, lamps and generators, reels and film identification. Copies may be obtained free of charge from any of the 32 branch offices of National Film Service, distributors of the glasses, or from the Pola-Lite Company at 630 Ninth Avenue, New York City.

[Pola-Lite Company's Exhibit at Tesma-TOA Trade Show Booth No. 97.]

Electronic System for Filtering Dirt from Air

AN ELECTRONIC air filtering system designed to purify air by removing all air-borne pollens, dirt, dust, soot, and cigarette smoke, has been marketed by Trion, Inc., McKees Rock, Pa. The equipment, known as the "Trion Electronic Air Cleaners," operates by combining air from the outside atmosphere with recirculated air from within the theatre.

Upon entering the system, all particles pass through an electrostatic field and each receives a positive electrical charge from fine tungsten wires carrying 13,000 volts of direct current, it is explained, and the positively charged particles are then attracted to negative collector plates.

At periodic intervals, from one to four times a month, a built-in water spray sys-

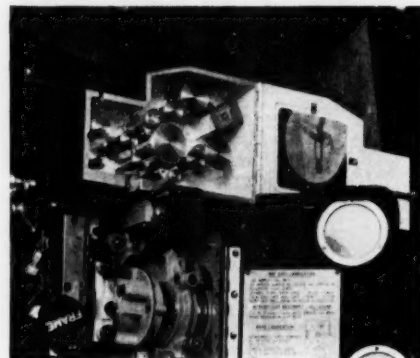
tem washes all collected matter from the plates to a sewer drain.

How these advantages have been achieved at Wometco Theatres' Gateway theatre in Fort Lauderdale, Fla., is explained in a brochure of the company.

"Kinevox" Four-Track Single-Film Soundhead

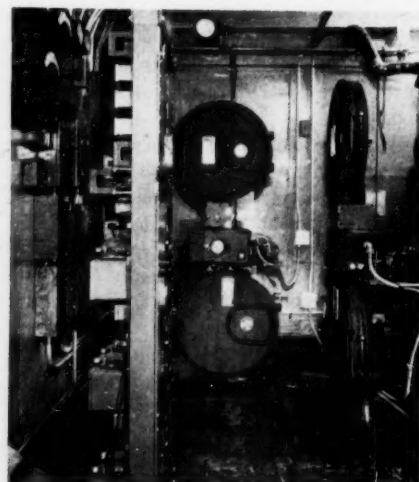
A NEW soundhead combining four-track, single-film magnetic sound reproduction with the "Kinevox" film transport mechanism and designed for installation on all standard-make projectors has been announced by the Natural Sound Corporation, Hollywood.

The new unit features "tight loop" transport action and is nine inches in



length, 3 3/4 inches in height and has an offset to 6 inches in height and 4 5/8 inches in depth. The upper magazine is raised a total of only 3 3/4 inches so that it does not interfere with the operation of the

STEREOPHONIC SOUND IN PARAMOUNT, N. Y.



Units of a stereophonic sound system recently installed in the Paramount theatre, New York City, are pictured above, the view of the booth at left showing the Altec-Lansing main amplifier rack at one end. The view at right shows two separate Altec-Lansing magnetic reproducers and also the rear of the main amplifying rack and pre-amplifiers. The installation was made under the supervision of company managers Fred Hall and R. W. Kautzky, of the New York branch of the Altec Service Corporation. The company made the theatre's original stereophonic sound installation for its showing of "House of Wax" and has since added other Altec sound units.

projection equipment. Either 2,000 or 5,000 feet magazines can be accommodated.

Rollers and other moving mechanisms are non-magnetic stainless steel. Oilite bearings are used, and all shafts are hardened and ground. For regular single-track sound reproduction the film by-passes the new head, threading through the projector in the normal manner, the manufacturer explains.

New Sanitizing Units For 3-D Spectacles

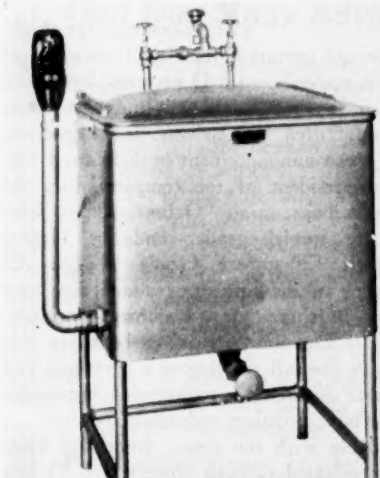
AN APPARATUS for washing, sanitizing and drying permanent-type 3-D glasses and a separate storing cabinet from which to dispense the glasses in the theatre lobby have been developed by the Hospital Supply Company, Inc., New York.



The dispensing cabinet

In operating the washer - sanitizer - dryer unit, the glasses are placed in wire baskets for bulk handling, with 500 being serviced at one time. These baskets are then inserted in the appliance which first washes them in a detergent solution. They are then sanitized in a germicide solution and next rinsed with running water. Finally, they are dried with a hot-air blowing device.

When ready, the glasses are removed in



The Hospital Supply washer-sanitizer-dryer unit.

the baskets and transferred directly to the dispensing cabinet in the lobby, from which they are distributed to patrons. The lobby cabinet has a capacity of 12 baskets or

BETTER THEATRES SECTION



3-D

2D—AND WIDE RANGE
PICTURES FOR
DRIVE-INS WITH
A PERMANENT

PERMALUM SCREEN

AMERICAN and CANADIAN PAT. APPLIED FOR

A PERMALUM screen is made up of a series of extruded aluminum panels with a special face design which is aluminized. This design and finish makes PAINTED SCREENS OBSOLETE . . .

. . . and HERE'S WHY!!

- LASTS A LIFETIME.
- NO MAINTENANCE COST BECAUSE OF ITS SPECIAL PERMANENT FINISH.
- 125% MORE REFLECTED LIGHT THAN YOUR PRESENT SCREEN.
- PICTURES EQUAL WITH BEST INDOOR THEATRE QUALITY.
- CAN BE PURCHASED ON A CONVENIENT TIME PAYMENT PLAN.
- PERMALUM IS ADAPTABLE TO CURVE SCREEN TOWER AS WELL AS FLAT TOWER.

BE FIRST . . . WRITE TODAY!
OR WRITE DIRECT TO . . .

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THERE'S A BRANCH NEAR YOU

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 READ THE ADS—they're news!

**NOW! 15% MORE LIGHT
ON YOUR SCREEN**

METAL reflectors

A 3-D MUST!

H-S '52" ALUMINIZED

GUARANTEED 5 YEARS

SEE YOUR THEATRE SUPPLY DEALER

Manufactured by HEYER-SHULTZ, INC. Cedar Grove, N. J.

about 1000 glasses. An illuminated panel above it reads: "Sanitized for Your Protection." Other sizes are available, if desired.

New Norpat Line of Selenium Rectifiers

A LINE of heavy-duty selenium rectifiers has been marketed by Norpat Sales, Inc., New York. In announcing the new units, M. D. Faige, president, states that "every major part of the rectifiers from the 50,000-hour selenium stack itself to the line transformers has been designed to meet and surpass NEMA specifications."

All models, large and small, have full glass insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output cur-

rent and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures. This would enable him to install an auxiliary floor fan at once and prevent failure until there was time to check the cause, it is explained.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60 cycle operation and rectifier stacks are rated for 50% voltage overloads and for continuous duty at 25% current overloads. Completed equipment is tested for prolonged periods at 25% overload and detailed test reports, approved by chief electrical and mechanical engineers, accompany each unit.

[Norpat Sales, Inc.'s Exhibit at Tesma-TOA Trade Show Booth No. 123]

New Aperture Plates In Wide-Screen Ratios

PROJECTOR aperture plates in the new aspect ratios for wide-screen pictures have been announced by the La Vezzi Machine Works, Chicago.

Made for regular "Simplex," "Super Simplex," "E-7," and Century projectors, the new plates are produced in ratios of

1.66-to-1, 1.75-to-1, 1.85-to-1, and 2-to-1. Each is also made in undersize widths—that is, with the width reduced by .025-inch to permit filing for keystone conditions. Special files for this purpose are also available from the manufacturer.

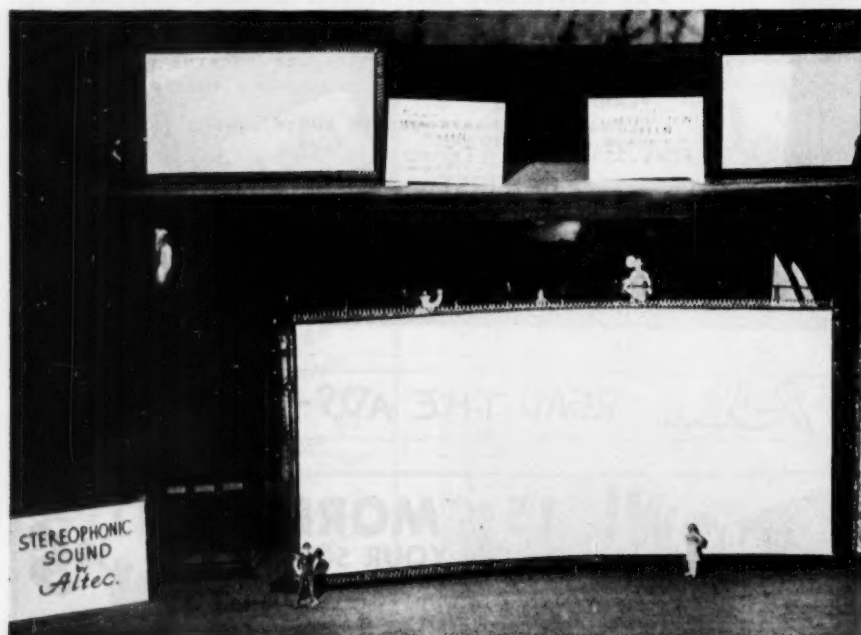
For quick identification the aperture ratio



is clearly stamped on each plate. A pamphlet containing descriptions and prices can be obtained from the manufacturer (4635 West Lake Street, Chicago) or from theatre equipment dealers.

[La Vezzi Machine Works' Exhibit at Tesma-TOA Trade Show Booth No. 78]

LOBBY DISPLAY OF WIDE-SCREEN FOR PATRONS



To acquaint patrons with the scope of its new "Magniglow Astrolite" screen and other equipment installed for the "new techniques," management of Shea's Buffalo theatre in Buffalo, N. Y., placed the miniature model display shown above in the theatre lobby. A mirror behind the screen presented a view of the screen's intricate framework and the stereophonic sound boxes, and a model of a typical neighborhood theatre wide-screen was shown alongside a conventional screen for comparison purposes. Produced by the Glometer Corporation of Buffalo and the Radiant Manufacturing Corporation of Chicago, the "Magniglow Astrolite" screen is of laminated plastic and designed for both 2-D and 3-D projection. The screen installed at the Buffalo theatre is 62 feet wide and 28 feet high.

10mm and 11mm Carbons Added to "Orlux" Line

TWO CARBONS for high-amperage operation for the illumination of "wide-screen" and 3-D pictures, have been added to the "Lorraine" line of carbons manufactured by Carbons, Inc., Boonton, N. J. An announcement by Edward Lachman, president of the company, lists the new carbons as an "Orlux" 10mm, 140-ampere special grade; and an 11mmx 20-inch 120-ampere Grade 552-09. All carbons in the line, it is added, are now called "Orlux." Mr. Lachman continues:

"All Lorraine 'Orlux' carbons are able to give the full running of a 5000-foot reel at near maximum recommended amperages. Full hour burning and adequate light are available with the 7mm, 8mm and 9mm copper-coated carbons from 40 to 85 amperes in the non-rotating reflector lamps; and 9mm, 10mm and 11mm for 65 to 120 amperes in rotating reflector lamps, including the new 10mm 120-140 ampere carbons."

For condenser lamps, the line now in-

cludes a 175-180 ampere "air-cushion, cored super-high-intensity carbons." This carbon, Mr. Lachman asserts, "has a patented serrated inner shell upon which a special high-intensity core rests. With this serrated inner shell, it is possible for the air to surround the core evenly, thus creating a cooler, more even-burning carbon. The air-cushioning of the core tends to give increased steadiness and economy, and eliminates splitting and unevenness of crater because of high-intensity thermal shocks when these high-ampere carbons are first struck for an arc."

[Carbons Inc.'s Exhibit at Tesma-TOA Trade Show Booth No. 20]

New Remodeling Fabric For Theatre Walls

A NEW plastic wall covering, adapted to remodeling needs in theatres, has been placed on the market by the United States Plywood Corporation, New York City.

Called "Kalistron," the covering is a transparent vinyl sheet with its colors fused to the under side of the sheet to make them immune to the marring effects of wear. By this method of application the colors are abrasive resistant. The covering shows no marks when chairs scrape the



Sand-colored "Kalistron" covers the walls of the Rainbow Room, Rockefeller Center, New York City, where heavy traffic offers a demanding test of the new wall covering made by U. S. Plywood Corporation.

walls or if luggage, boxes or other heavy articles are banged against the surface, according to the manufacturer.

The product comes in 32 standard colors and in rolls 54 inches wide, containing sufficient of the material to cover an area of approximately 480 square feet. It can be cleaned easily with soap and water and for a more thorough cleaning mild detergents may be used. For stubborn spot re-

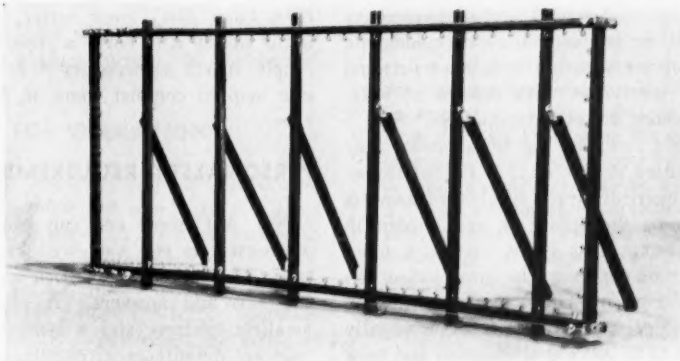
moval, solvents such as alcohol, gasoline, turpentine, benzine or lacquer thinner may be used without harmful effect to the material, it is explained.

The covering is also resistant to the more common stains such as from motor oil, cup grease, perspiration, mercuriochrome, fountain pen ink, catsup and mayonnaise; and finger nail polish will not harm it, the manufacturer points out.

For those who desire the best in WIDE SCREEN PICTURES

An All-Steel Screen Frame That Has Many Advantages!

- In making the change to large screen don't throw away money by buying one too small now.
- The Cinematic Screen Frame is so constructed of square slotted steel tubing that it can be readily enlarged in both height and width with no trouble whatsoever and without loss.
- The pitch angle can be adjusted readily, the curve can be changed readily and masking track makes picture size adjustable to fit any aspect ratio.
- Simply draw the curve desired on stage floor and set the curved members to this curvature.
- Cinematic Screen Frame can be erected in one hour, there is no cutting or drilling necessary, the only tool required is a wrench.
- Cinematic Screen Frame is provided with rings placed every 6 inches for hanging of screen.



STEREOPHONIC SOUND

Cinematic Stereosound adapter system allows you to play magnetic recorded sound through your present sound system with a minimum cost for equipment. Write us for details before spending thousands of dollars for a new sound system.

- CINEMATIC can supply all WIDE SCREEN and 3-D EQUIPMENT for your theatre

CINEMATIC CORPORATION

122 WASHINGTON STREET
BLOOMFIELD, N. J.

method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Building a Public Relations Program

Eighth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES



IN THE preceding installment we submitted the idea of a survey as a valuable aid in developing an operating policy and a Public Relations program, and a questionnaire was suggested as a basic method of conducting

such a survey. A second, and supplementary approach, in arriving at a fairly complete survey of the situation is to have personal "depth" interviews with persons of varying influence in your community.

A more complete list of questions may be submitted in this way, as the interviewers can hurriedly write in detailed answers and relieve the public of any burden in that respect. This is, of course, a more *sure* way of obtaining the information you seek under circumstances most favorable to your inquiry, as the interviewee is usually flattered to be given this attention and need exert no physical effort in replying.

In making these "depth" interviews in person, once again the calling list must be carefully drawn up to get a representative sampling, in proportion to their interest, from *each* of the income groups. Regardless of their patronage at your particular theatre, however, your principal civic leaders should be included in this personal survey (the mayor, chiefs of police and fire departments, leading bankers, civic club

officials, Chamber of Commerce leaders, and various others).

It would be an act of the best Public Relations if the manager himself made a good many of these interviews, as it would give him an opportunity to get to know first-hand some of the problems facing him, permitting him to answer some of the adverse comments right on the spot, and getting to know his public (*and letting them know him*) much better. Naturally, if the survey is to cover a great number of people, it will be necessary to bring in outside help to conduct some of these interviews.

PERSONALITY REQUIREMENTS

Not just every one can conduct such interviews, as you may well know if you have ever submitted to such a session of questions and answers. A pleasing personality, courtesy and a sympathetic attitude are definite requirements, and a person of maturity will be better received than a teen-age youngster. The idea is not to distract the attention of the person called upon from serious consideration of the questions at hand, and to encourage full responses by gentle prodding when required.

The questioner should never attempt to impose *his* views upon his host through leading questions, or "don't you think . . ." comments, which can be twisted to different

meanings than those intended by the subject. Have interviewers stick to the factual presentation as outlined, taking as little time as necessary in exchange for the courtesy of the interview.

There is still another group of interviews which should be accomplished in bringing into focus the position of your theatre and its public. This is one covering the people in theatre business itself in your locality. Breaking this down into two groups, the industry leaders nearby and the theatre's own employees, the methods of interviewing are almost automatically indicated.

The manager is best equipped to deal with these people, and might well take his questionnaire in person on visits to his film exchanges, his fellow showmen (why not get opinions and help from the opposition—if possible?), and the amusement editors of the newspapers, etc. In the case of his employees, an initial group meeting might be held, at which the object of the interviews is outlined and an opportunity presented for the employees to be giving the matter thought, prior to individual interviews in the manager's office at a slower pace.

As these replies start piling up on the manager's desk, an initial scanning of the responses will bring an awareness of the fact that Public Relations is a *two-way street*, for not only will we find points upon which we must try to influence a

*Make your pictures
aglow with rich detail!*

HELIOS BIO CARBONS

**Most Economical
for all types of lamps**

**FOR WIDE SCREEN, 3-D
OR REGULAR PICTURES**

- Guarantee better lighted pictures that show your films to best advantage with all the rich tone values and detail. It is easier on the eyes and your patrons will readily see the improvement.
- Consume far less amperage, last much longer, thereby saving in both carbon consumption and electric power.
- The extra high intensity of brilliant snow white illumination makes it especially desirable for long throws.
- Maintain uniform brilliant snow white illumination throughout the life of the carbon and assure a more even distribution of light.
- For any type or size projection lamp, any size theatre or drive-in.

HELIOS BIO CARBONS, INC.
122 Washington St., Bloomfield, N. J.

For The Best Signs You'll See . . .

ADLER

CHANGEABLE LETTER DISPLAYS

**ADLER GLASS-IN-FRAME DIS-
PLAYS—"REMOVA-PANEL"—
"THIRD DIMENSION" PLASTIC
& CAST ALUMINUM LETTERS**

**ADLER "SECTIONAD" LOW COST
CHANGEABLE LETTER DISPLAYS**

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

change in public opinion, but we will find that our own thinking is being influenced by many of the comments which bring out changes which are definitely indicated in our own policies! (Straight *publicity*, in contrast, seeks only to influence in one direction—towards the public.) Either we must change some of our policies to conform with strong public opinion, or we shall have to make our position crystal clear to the public so that objections to them can be overcome.

Tabulation of the replies can be done by hand, and if the questions were designed to bring out the pattern of opinion through simple answers, it shouldn't be too difficult to summarize the conclusions on many basic points of concern to management. For example, the replies to the questions on advertising might suggest the advisability of channeling some of the appropriations into different media which enjoy greater reader interest.

Questions on TV and radio should indicate "off nights" deserving of reinforcement so far as theatre patronage is concerned when particular programs are aired. At the same time, the manager would know which radio and TV programs it might pay him to precede or follow with theatre commercial announcements.

If parking the family car is demonstrated to be a problem, we might work out an arrangement with a nearby parking lot to give a cut-rate to theatregoers in the late evening hours, possibly with the theatre trading publicity on its screen for this service. And if infant children are a real problem in many cases, consideration might be given to establishing a "cry room" where parents could park the little ones, or a special glassed-in booth where parents could sit with the youngsters and still watch the show without having their crying bother patrons outside this sound-proof enclosure.

GUIDES FOR OPERATION

Are your employees as polite and courteous as you *think* they are? If you get a rude shock from your patrons' replies, a change in policy is indicated.

Similarly, all questions and answers should provide guides for better operation all around. It is only when we arrive at the general comments that we are apt to encounter any problem in evaluating the responses, for here each reply must be dealt with on a separate basis according to the nature of the complaint or suggestion. However, it is also at this point that some of the most worthwhile "meat" of the survey comes to the table!

Here we find out what is "wrong" with our operations—at least what John Q. Public *thinks* is wrong, and that is practically the same thing. Also, we find out

**See the New
1954 Model**

THEATRE CHAIRS

at the

**IDEAL
SEATING
COMPANY**

exhibit during the
**TESMA • TEDA • TOA
Convention**

OCT. 31 — NOV. 5

*Conrad Hilton Hotel,
Chicago*

Now, more than ever, do theatres need new, modern, comfortable seating. Ideal offers eight separate and distinct lines . . . the widest choice in the world . . . serviceable cast iron or steel construction; full upholstered, padded or spring backs; a variety of attractively styled end standard designs; upholstering materials, finishes and colors to appeal to every taste; chairs from the lowest priced to the most luxurious . . . all the biggest values in theatre seating. Ideal also offers a line of comfortable, serviceable, safe, all-weather, drive-in theatre chairs for attracting pedestrian business.

**FREE PLANNING SERVICE WITHOUT
OBLIGATION**

Literature on request.

**IDEAL SEATING
COMPANY**

**513 ANN STREET, N.W.
GRAND RAPIDS, MICHIGAN**

what the public *likes* about our theatre, though that is not so important to us as finding out what needs correcting—either making a change within the theatre to meet the objection, or planning on influencing the public viewpoint towards a better understanding of our own problem.

Each of these suggestions, comments or complaints should be listed in a separate list and retained for study. Along with the tabulations on the questions asked and answered, they should be passed along to the "top brass" (if you are working under such an arrangement) so that they may be fully advised on the status and needs of your Public Relations program as it is being developed. Some of these comments may well apply to their sphere of operations, particularly in so far as *policy* is decided.

Now we have an armload of material to work with. What is the next step? Logically it will be . . .

CREATING A PR PROGRAM

As we are beginning to find out, there is more to this than first meets the eye. We find that we are dealing with three publics—the *general public* (which is very important to us both for possible patronage and for its good opinion of us as a community enterprise); our own *patron-public*, which has definite ideas about what we

should and *should not* be doing (and is paying all our bills); and lastly our own employees, who play a large part in our enterprise.

On the other end of the scales is our "top management," which sets the policies and balances the plan as we conceive it. Obviously, if we look at this as we would a pair of scales, with our three publics on one side, and management on the other, we realize the situation cannot be loaded in favor of either side, or it will not be in balance. There must be a give and take on each side, with fair value for all who are concerned.

We must, for our part in management, give a full measure of satisfaction as our share. *We must serve* our communities well to merit the esteem of the *general public*. *We must give full value* in our programs, with comfortable surroundings and due service, to continue to gather the dollars at our box-office from our *patron public*. And lastly, *we must deal fairly* in all respects with our employees to earn their loyalty to the degree that we may appear in their eyes both as friends and employers who offer a way of living comparable with or better than that of our competitive businesses!

Not a small order by any means. If we do these things, however, and do them well—and through our Public Relations program we *let our publics know what we*

are doing, our operation as a whole cannot help but succeed.

Our survey will have enabled us to pinpoint those things which we wish to clarify in our PR program, with emphasis on matters which do not seem previously to have "got across" to the public. We should draft a plan for each of our three "publics" (some of which must, necessarily, overlap) to be sure all groups are covered, because we will utilize different media in reaching each of these groups. To itemize but a few of the principal points of concern, we might break this down somewhat as follows to start with:

GENERAL PUBLIC:

1. Demonstrate community service of theatres.
2. Graphically show how little admission prices have advanced compared with other costs of living.
3. Sell them on newest innovations in motion picture entertainment (3-D, wide-screen, etc.).
4. Co-operate with civic groups by lending our physical facilities as well as personal services in advancing community projects (trailers to promote Community Chest, etc., serve on campaign committees).
5. Take a *positive* rather than a negative stand on the future of the movie theatre.
6. Seize every opportunity to appear publicly in support of your enterprise, directly or indirectly.

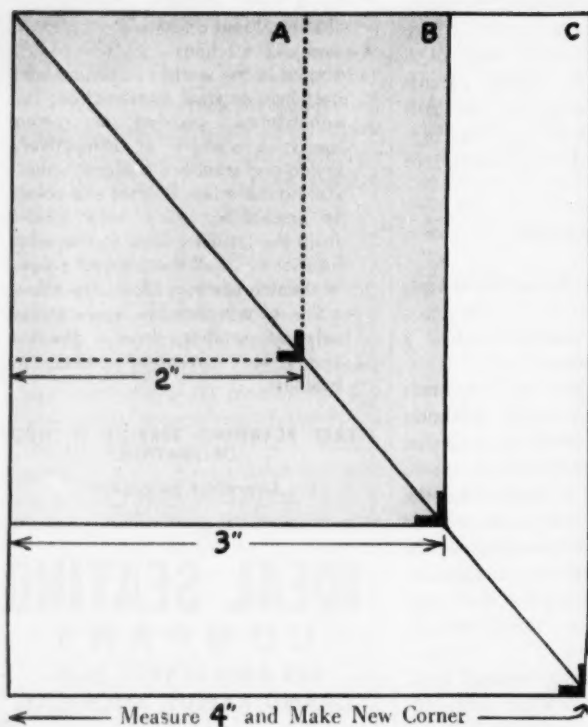
PATRON-PUBLIC:

1. Keep pounding away on your better type shows as being best money value for general entertainment.
2. By means of special trailers, bring home special selling points to be covered in your PR program.
3. Let them know of the improvements being made and planned in your facilities (plans for wide-screen, stereophonic sound, new seats, redecorating, etc.).
4. Try to have a personal greeting for as many as possible while on the floor during the day.
5. Have a special lobby display on the outside to sell both patron and general public on special activities.
6. Run institutional copy occasionally in your ads, supported by news stories, on PR activities.

EMPLOYEES:

1. Maintain friendly relations and keep them advised of company policies affecting their business activities.
2. Hold friction to a minimum in labor relations.
3. Take employees into your confidence

Sizing Reproductions and Enlargements for Ads...



A device which managers may find handy in laying out newspaper ads is that illustrated in the drawing at left. This is the method of determining dimensions of any space or photograph or drawing when reducing or enlarging it. Draw a line diagonally through two opposite corners of photo or drawing, letting line extend several inches beyond one corner. On this diagonal line make a new corner, anywhere. Extend new lines from that corner across to side and up to top of photo or drawing. This gives a new proportion of original area. Thus new proportions can be found for either enlargement or reduction of the original.

within reason on the status of your operations.

4. Emphasize to them that each member of the staff is a Public Relations agent for the company, as they reflect official policy to the public. (Have them turn in all comments important to house operation and policy.)

5. Check to insure courtesy and proper response to patron queries within the theatre.

To these few points can be added the many which arise as a result of your detailed survey covering the shortcomings of your operation from a Public Relations standpoint.

Having obtained the many viewpoints expressed in your poll, and considering the way in which they conflict with existing policy, it is important that the "boom-erang" be directed to the proper level of the "top brass" concerned in each case. The "bosses" must be kept constantly aware of the entire Public Relations program, particularly in so far as questions of top policy are concerned. In this respect, it is certainly desirable that the manager sit in on conferences where these matters come up for discussion so that he may direct thinking along lines acceptable to a strong PR program as well as the company interests.

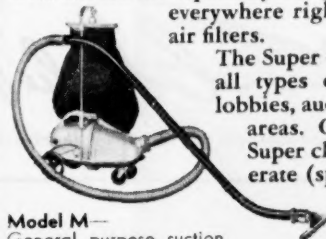
EVALUATING POLICIES

We shall undoubtedly discover, in our survey, that there are policy principles which were accepted in the past and continued for lack of more recent consideration which are deserving of changes. Furthermore, new policies which are up for consideration must be given the eagle eye for their possible adverse reaction from a fickle public. Or for the manner in which their positive values can be "sold" to strengthen the PR program.

In this respect it is essential that the manager have a strong voice in any PR program changes to be adopted, as it is he who must live with his three publics in harmony and with hopes of deriving a profit as a result of good Public Relations. Which is one of the reasons for the failure of any too-large centralized theatre operation, as it is simply impossible for top management to sit in some far-away spot, removed from contacts with different communities, and dictate (and we do mean dictate) policies as absolute. Local influences must be given consideration beyond the ken of outsiders who cannot hope to become familiar with so many differing customs and attitudes in various localities. In most large circuit operations enjoying success you will find—or certainly *should* find—the local manager operating on a relatively independent basis in the field of
(Continued on page 52)

Super Clean Your Theatre For Less Money. In Less Time With Less Labor

You need only one cleaner to clean all the many and various things in the theatre. The Super Specialized Heavy Duty Theatre Cleaner and its especially designed tools will clean everything, everywhere right "on location," from screen to air filters.



Model M—
General purpose suction cleaning and blowing.

Ask your supply dealer.
Write for complete data.

Super cleaners are approved by Underwriters Laboratories and Canadian Standards.



The Super wet pick-up takes dirty suds from all types of floors—carpeted or bare—in lobbies, auditoriums, rest rooms, concession areas. Competitive tests show that the Super cleans faster, better, is easier to operate (specific data on request).

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio

Sales and Service in Principal Cities.
In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Model JS—
Small, light, low-priced with same power, pick-up and performance of larger Supers. For dry suction cleaning.



... Your Best Move




Think of increasing your BO take and most likely you'll start with improving your seating. So, make your first move your BEST move . . . call THEATRE SEAT SERVICE. We're seat re-habilitation specialists . . . on any make or type of chair, replacing worn parts, seats or backs. We work on the spot with no stoppage of your show and guarantee satisfaction. May we quote on your needs?

MANUFACTURERS—
Foam rubber and spring cushions, back and seat covers
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Upholstery fabrics and general seating supplies

theatre seat service co.

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✂ One way to keep posted—be a coupon clipper



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

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"The Buildings We Build Build Our Business"

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS
TRACKS

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VALLEN
FLOATING
CURTAIN
CONTROL

LOW-COST
DEPENDABILITY

This low-cost unit offers a Curtain Control that is simple, efficient and long-lived. Suspended on the curtain operating cable, it maintains an even, constant tension and adjusts itself to take up as much as 12 inches slack.

ValLEN Floating Curtain Control offers a superior unit at very low cost.

There is a ValLEN model for every Curtain Operating Need—including Round-the-Corner and Rear-Fold requirements.

WE'RE HEADQUARTERS
FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO



sell every show

WITH
wagner
Attraction Panels
AND
wagner
Colored Plastic Letters

Write today for big free catalog on changeable copy display equipment.

wagner
SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

It's the Exceptions That Prove Most Patrons Normal

says

Charlie Jones

... owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

AN EXHIBITOR coming in contact with more people per day than any merchant on Main Street, except possibly the manager of the variety store, is always stepping out with best foot foremost, doing his best to make the proper impression on his patrons. He is careful about his appearance, his language, his show of interest in them, and he does all in his power to impress his patrons with the romance, glamour and attractiveness of his house and the people who operate it. At least, if he is a good showman he does these things.

He deals with a group which, for lack of a better term, we could call a horde. The majority of the horde consists of pretty average Joe's and Jane's. They create and expect no special handling other than the normal courtesies and services. There are a few at both extremes of the normal group that demand extra attention and extra firmness. These latter test the metal of a good exhibitor. And at one far end is the group we can call "screwballs."

Everybody has them. At least I like to think everybody has them, and that they are not a particular curse to my particular mental balance. I'm sure this is right, for as I think back over the score or more years I've been snooping around theatres, I can recall some of the damndest "screwballs" you ever saw—all movie fans, bless 'em—and they are not all confined to this great cornbelt center of Elma.

You haven't got anything else to do, anyway, while you're waiting for someone to make up our collective minds about 3-D, wide-screen, "anthropomorphic" lenses and north-east-west sound, so let me beg your indulgence while I list my own private roster of "screwballs"—not necessarily in the order of their impudence.

We used to have one that we called "Old Curt." His chief claim to fame was that he was a fifer in some obscure parachute battalion in the War Between the States. "Old Curt" had a favorite seat in the

theatre right over next to the wall and woe be unto the unsuspecting stranger whom Curt found sitting in it. Of course, no self-respecting stranger would stay there long anyway, for Curt used to chew tobacco and used a 7 square-foot area on the surrounding wall and floor for his spittoon. It was hard losing Curt, as he was a nightly customer, but the situation found a remedy when we took the cushion out of that chair and Curt caught on. Exit Curt. These were in the "good old days." Today we have bubble gum and Hadacol.

And there was "Old Bob." Bob was a man completely without self-respect. A man of letters and titles, and refreshing in conversation, Bob was allergic to water. Especially when it was soapy. This "screwball" nightly contributed his bit to the tearing down of the management's precariously balanced sanity by sitting well down in front and removing his shoes. This did little to enhance the romantic atmosphere of the theatre. We were always glad to see the winter season approaching.

"Arbour Day Annie" was another oddity of no mean proportions. She lived in the past when she wasn't living in the theatre. She too had her own private personal seat. But Annie was otherwise individualistic. She never paid for the seat. Some manager in the dim and low-intensity past had told her she didn't need to pay to come to the show. And with good cause. Being given to hallucinations, Annie spent each night in the theatre looking for Douglas Fairbanks—Senior, that is. She seldom failed to ask if he was here tonight, though he hadn't been for some 30 years.

Annie always carried an umbrella and a market basket. She'd park the basket in the seat next to "hers" and use the umbrella to beat over the head anyone who innocently parked in "hers." Some problems are easier handled by assimilation. You either accepted Annie, or else.

We are now confronted with a fellow vying for top spot on the misfit parade whom we call "Old Donald." Donald is really not so old in years, but he practiced

hard to become such an accomplished "screwball" so soon. Donald walks out. He has *never* seen a whole show! We don't regard Donald too seriously for he is a "screwball" that will fit into certain situations. After many moons of curiosity as to why Donald left the theatre about when the chase started, or when the heroine was preparing to swoon, we asked him how come he never saw the show clear through. Well, sir, Donald was quite surprised to learn that the show wasn't over yet. He asked, "How do you know when it's over?"

We explained in words not too long that it was over when a lot of the people got up and walked out. This was too much for Donald. The next time he came to the show, sure enough out he comes on schedule and asked what time it was. Though the auditorium clock was as plain as the blank look on his face, he apparently was going by instinct. I guess Donald figured the show was supposed to be over at 4 o'clock (he always comes to matinees), and if it was 4 o'clock, that was it for Donald. He asked how else you could tell when the show was over. Donald is going to create a booking problem for me. However, although he walks out as he pleases, Donald always pays to walk in.

Then there is the local thrush, who is so movie-struck that she spends all her time in and out of the theatre being an actress. In her substitute for a mind, she already has what it takes to be a star. To prove it to the local populace, she Marilyn Monroe's it down the street, Jane Powell-ing it at the top of her adolescent voice, noon or night, through sleet, snow or fog.

Her ultimate aim, of course, is to get through school, hitch-hike to Hollywood and sit on the curb in front of a studio and sing until she attracts attention (which won't take as long as she thinks). Then after some studio exec "discovers" her, she'll soar to stardom. And then, in a few short years, she'll return to Elma "in three mink coats and not speak to a damn one of you." The dear girl!

We've got more, but we better knock it off. Now if you fellows will just send me a list of your own "screwballs," I'll make up a book called "Screws Loosed" and cut you in on the royalties. With all that money coming in, we'll be able to buy everything the gimmick boys think up.

Charlie

BETTER THEATRES SECTION

INTRODUCING THE NEW ADJUSTABLE



OUTSTANDING FEATURES

- REVOLUTIONARY IN DESIGN
- ADJUSTABLE TO MEET EVERY REQUIREMENT
- OPTICALLY PERFECT
- STRONG, BUT LIGHT IN WEIGHT
- ALL METAL CONSTRUCTION
- PRECISION MADE IN EVERY DETAIL
- EASILY AND QUICKLY INSTALLED
- AMAZINGLY LOW IN COST
- MADE TO LAST A LIFETIME
- DESIGNED FOR ERECTION ON STAGE OR IN FRONT OF PROSCENIUM

This new screen frame is amazingly simple and can be easily installed by anyone in less than an hour, yet it is revolutionary in design whereby the curve can be quickly and precisely set to the proper radius after the BOWLINE SCREEN FRAME is assembled on the stage, making the screen optically perfect. The BOWLINE FRAME is also completely adjustable in height in order to obtain any aspect ratio, and any degree of tilt can be set instantly. The BOWLINE FRAME is all metal construction, precision engineered and built to last a life time.

SEE THE BOWLINE SCREEN FRAME AT THE CONRAD HILTON HOTEL
CHICAGO, ILLINOIS—OCTOBER 31st TO NOVEMBER 5th
T.O.A.—TESMA—TEDA CONVENTION BOOTH #142

H. R. MITCHELL AND COMPANY
HARTSELLE ALABAMA
AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

American Bodiform
Chairs

COMFORT
BEAUTY
DURABILITY

AMERICAN SEATING COMPANY
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities

DRIVE-IN SPEAKERS REPAIRED!



COMPLETELY REBUILT AND
TESTED—RETURNED TO YOU
WITHIN TEN DAYS

Modern facilities and top
quality WEATHER-PROOF
components mean satisfaction!
Get set for next season, have
your drive-in speakers repaired
now! All workmanship and
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3", 4"—\$1.40 each
5"—\$1.50 each
6"—\$1.65 each

Prices on all other sizes available
on request. Write to:

MINNEAPOLIS SPEAKER RECONING CO.
2312 CEDAR AVE. SO. • MINNEAPOLIS 4, MINN.

Building a Public Relations Program

(Continued from page 49)

Public Relations. And if he is making a success of it locally, you will probably find he has a strong voice which is distinctly heard back at the Home Office when he has a change to suggest or comment upon.

Probably the most important thing to remember about this or any other Public Relations Program, is that it is a *continuing* project, subject to constant changes to meet new conditions. There can be no quick "one-shot" PR Program, and there are times when it is difficult to define specifically the day-to-day progress of your program; but with emphasis on a broad program which is constantly surveyed and studied at all levels of management, Public Relations should be at the peak and a decided influence on the box-office.

PUBLICITY AND PR

There is, as we have seen in a previous installment, an inter-relationship between Public Relations and Publicity. Through Publicity we hope to implement our program of Public Relations, as well as to build up immediate program interest and work on matters which are only remotely connected with our PR program.

Generally, in Publicity commonly think of something which will promote ticket sales. This may take many forms, such as an item we would like to plant in a newspaper "column," a personal interview with a visiting star on radio or TV, or a gratis "plug" on our picture from a public speaker. But Publicity is deserving of planning just as much as our Public Relations and other promotional efforts; accordingly, whenever there is a specific objective, all phases open to Publicity should be examined.

Just what channels are open to Publicity? We might compile such a list as *newspapers, radio and television, public speakers, co-operative efforts, churches and schools, clubs and societies.*

This might be extended to a number of related fields, but these will probably be your principal outlets for Publicity. How you contact them will be up to you, but the following general routines are outlined as having been tried successfully by others in the past.

NEWSPAPER MATERIAL

Press releases, properly prepared and dated, may be submitted to the city editor, or through the amusement editor, to insure that written memoranda are at hand to remind them of your plans. Personal con-

tact, however, is highly desirable, and if possible this should be handled by a personal visit to the newspaper.

If you are fortunate enough to have a visiting personality who can add "color" as well as substance to your proposed story, you should arrange an appointment for a personal interview, preferably in quiet surroundings outside the newspaper offices if possible. This is a splendid opportunity to invite the reporters you wish to cover your story to have lunch with you and your guest, where you may talk at leisure.

In some instances, when the occasion would seem to warrant inviting a number of reporters from various media at one general interview, a cocktail party may be resorted to. This should be followed up by short personal contacts afterward to see that the bar did not receive the major attention of your reporters.

Be sure to include your newspaper

Ads That Build Good Will

COOLED BY REFRIGERATION

Denville Theatre

Matinee Daily at 2 p. m. (until September 8)
Continuous Saturday, Sunday, Labor Day

Thank You...

for your wonderful support in our first year of operation.
We've increased our attendance

OVER 23,000 ADMISSIONS

more than the corresponding period of 1951-52

Now that summer is almost over, and the policy of management was so successful, we shall go back to our regular fall-winter-spring schedule of programming—beginning Sunday, September 13:

1. DOUBLE FEATURES on the Sunday programs.
2. DISTINGUISHED FILMS and return engagements on Tuesday & Wednesday or Wednesday only.
3. SINGLE FEATURE with a program of five short subjects seven days after the Community Theatre for our Thursday-Friday-Saturday show.

In the event the Saturday feature is not good juvenile entertainment, it will not be shown at the Saturday matinee. In its place we shall put on a program that will be of special interest to the children.

As during the past year, boys and girls who cannot conduct themselves as ladies and gentlemen in public will be evicted from the theatre. In this manner, we shall call the parent or guardian to come and take the youngster home; we will never put a misbehaving child out on the street. (Note: In the past eight months this necessity has become practically nil because we explain to the children before the show that the Saturday matinee is for the complete enjoyment of all and we cannot permit others to become an annoyance.)

The parents have placed a great confidence in our policy of management. We intend to ever preserve this good will as the complete basis of the success we are enjoying. It is our responsibility to present entertainment in a clean and well-maintained enterprise.

Yes, friends, "THE DENVILLE THEATRE IS A NICE PLACE FOR NICE PEOPLE"—and we love it!

Most cordially yours,
W. P. (BILL) SMITH
Owner-Manager
And the Entire Staff

P.S. We take this opportunity to express publicly our sincere gratitude to Chief Harry Jenkins and the officers of the Denville Police Department for their cooperation in maintaining safety as the children and adults exit from the theatre. They have been wonderful.

Institutional advertising, when aptly phrased and well-timed, can be a very effective means of enhancing the good will of regular patrons as well as attracting new ones. Two recent examples of such advertising are offered herewith by Wilfred P. (Bill) Smith, owner and manager of the Garden Autatorium drive-in at Ledgewood, N. J., and the indoor Denville theatre in Denville, N. J.; and drive-in editor of *BETTER THEATRES*. The ads were placed in a number of newspapers within his drawing area.

In the ad for the indoor theatre (reproduced at left) Mr. Smith thanks patrons for their past support and announces resumption of the regular fall schedule of programming. He also calls attention to the success the staff has had in coping with mischievous youngsters at the special Saturday matinees and makes mention of the cooperation of local police in maintaining safety.

A second ad for his drive-in was drawn up by Mr. Smith to promote attendance among theatregoers in a nearby area. The copy reads as follows:

"Have you ever been to the Garden Autatorium drive-in theatre? Friends, we have never advertised in this paper before, because we thought it was out of our territory.

"However, there are a number of folks who made it known to us they enjoy the short trip to what we call 'Mother Nature's Own Drive-in.' It is in a natural setting and just makes you feel relaxed. We are not going to do a lot of bragging to solicit your patronage. . . . We do say this—The Garden Autatorium drive-in theatre at the Ledgewood Circle near Lake Hopatcong on Route 46 is one of America's safest for traffic. Big, spacious ramps, with plenty of room between speakers."

There then follows a list of the weekly program, and the ad concludes with this thought: "We would like to have you visit with us—We think you'll have a most enjoyable evening."

friends on the invitation list to any special screenings; they may give you an extra break on the review, and they are almost certain to be offended if not included.

RADIO AND TELEVISION

These media may be handled almost identically to newspapers, with the exception that any written material supplied should be "scripted" along the lines of the announcement you would like to have aired over their facilities. True, they may rewrite this in many cases, but it will show that you are thinking along *their* lines, and occasionally it will help them in slanting copy towards your attraction on the angle you wish attacked.

Personal appearances with guests must be given even more thought than the newspaper interview, as there is no opportunity for editing and correcting errors once they

are aired. Of course, if a tape is cut, it may be edited; but your primary aim should be a quick one-shot appearance to save time.

Time is of the essence in radio and TV work, and this must constantly be borne in mind when considering the publicity you desire from them. Condense your copy to its minimum requirements *without sacrificing your message*. And give notice as far in advance as possible to these sources so they may make allowance for the time.

MISCELLANEOUS PUBLICITY

Your other sources of publicity demand individual attention to secure the best results. *Public speaking* on the part of the manager is of course a red-hot opportunity to get in a quick lick at publicity, but care must be paid to constructing a speech which will not seem to be all bragging about one's own facilities and products. Fortunately, nearly everyone is interested in "the movies," so this can be rather elastic.

Other public speakers whom we may want to utilize in our publicity campaign should be carefully briefed on exactly what it is that the management would like to have brought out. In addition to a verbal briefing, it is also advisable to supply the speaker with a set of carefully typed notes.

Co-operative efforts at promotions designed to benefit your theatre should be handled to insure that the *theatre is credited* in complete detail. For example, a joint sale of tickets with the Junior League for some production on which they will be granted a percentage of the sales, should be given publicity through *their* chairman *direct* to the press. It will be found that these groups have their own avenues of approach to publicity media which are in many cases different from your own contacts and result in "plus" coverage.

Churches, schools, clubs and social groups are frequently glad to co-operate in publicizing through their own papers and bulletins, theatre programs which they feel deserving of their support. To "sell" them on the idea of helping the theatre on a particular picture, usually a private screening is given to which they are invited.

But no matter what the medium, good Public Relations and Publicity must be *carefully planned!*



Technical progress and promotional enterprise in Japan are demonstrated in the photograph above, which was submitted by Toshio Miyamoto, manager of the Shinko-kiwa theatre in Tokyo.

"THE POWER BEHIND THE SCREEN"

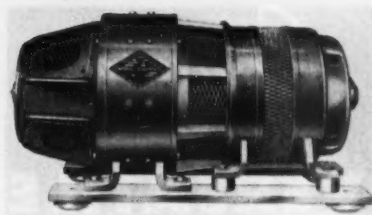
IMPERIAL STEDYPOWER

special motor generators for every arc projection
FOR ALL SCREEN TECHNIQUES

The life blood of any projection system is the power that stimulates and feeds the light through its component parts. Your own heart is somewhat like the heart of your theatre inasmuch as it depends upon proper blood circulation.

Whenever **STEDYPOWER** has been employed it has been the one life-line source that has never failed to keep up that steady performance required to make a theatre audience happy and comfortable. Whether you have or contemplate 3-D or Wide-Screen technique—but realize that you must operate on a continuous service basis, it would be well for you to investigate the true values of **Imperial STEDYPOWER**—the theatre industry's most reliable source of power for Motion Pictures projection.

Over 25 years of experience and expert engineering knowledge is at your disposal for the asking.



Dependable • Quiet • Long Life • Low Maintenance Cost • Quality • Rubber Mounted • Vibration Free • Trouble Free Performance • Right Service •



Distributed by Independent Theatre Supply Dealers or Write to:

THE IMPERIAL ELECTRIC COMPANY
GENERAL OFFICES: AKRON, OHIO

Clear Pictures, Free from Streaks and Objectionable Seams

WILLIAMS

All-Purpose SCREENS

Permanently flexible, solid-plastic screens with silver finish. Ideal for all types of projection. Practically invisible seams made by ELECTRONIC process.

PRICE—\$1.50 PER SQUARE FOOT. Send today for free samples.

WILLIAMS SCREEN COMPANY

1675 Summit Lake Boulevard

Akron 7, Ohio

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the the Mart insert on page 35.

Lorraine ORLUX SUPER-CHARGED Carbons

the most
**VERSATILE
CARBONS**
for **3D** and
**WIDE SCREEN
PROJECTION**

Amper- age	Posi- tive	Grade	Nega- tive	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn



CARBONS, Inc.
Boonton, N. J.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.

A manufacturing engineer summarizes —

What Is Needed to Present All Types of Products Now

Due to circumstances which compelled Gio Gagliardi, conductor of this department, to spend several weeks in Europe last month, the article which he was preparing for this issue could not be completed in time. In its place we present an article by an engineer who has been identified with the manufacture of projection equipment for many years, offering suggestions on installations for "wide-screen" and 3D projection.

By J. K. ELDERKIN

Cinematic Corporation, Bloomfield, N. J.

IN ORDER to take advantage of "wide-screen" technique, every exhibitor should have his theatre equipped to enable him to show the pictures that are and that will be available to him for such projection. This means being able to show standard pictures in an aspect ratio of 1-to-1.66 (thus increasing the width of his picture 25%), and also in other aspect ratios, such as 1-to-1.85 and 1-to-2.

In addition, he should be equipped to offer CinemaScope and other anamorphic lens pictures with an aspect of 1-to-2.55 or more, which is an increase in width of approximately 90%.

In purchasing a new screen, then, the width should be as much as the stage or nearby space will permit. For ease of calculation, Table 1 shows standard picture sizes in height and length (columns 1 and 2) and the increase in width for aspects from 1-to-1.66 up to 2.00. Thus you can see at a glance the increased length obtained with each aspect.

For example, let's say the widest screen you can place in your theatre is 33 feet. In column 7 find 33.1 feet; going across the table to column 3, you find that with

an aspect of 1-to-1.66, your regular "wide-screen" pictures will be 21.6 feet wide, and in column 1 the height for that width is shown as 13 feet.

In column 7 you will see what width you would have with an aspect of 1-to-2.55, and from this column you can select the CinemaScope width for your theatre.

CREATING "DEPTH ILLUSION"

It is important that you keep in mind that in showing pictures of different aspect ratios it is well not to vary the height of the pictures very much. The ultimate objective is to present the widest picture feasible in your particular theatre. This will aid realism. It also helps to create *depth illusion*. The picture will not be three-dimensional, but a greater sense of perspective can be obtained with a wide screen because of peripheral vision—the points of reference at the sides of the visual field. The wider the picture the greater this sense, therefore do not defeat this effect by making the picture narrower than necessary.

Another reason for maintaining approximately the same height for all pictures is that if you show a high picture at one time, then follow with one not so high, the audience reaction will not be good—patrons

Standard Aspect (1-1.33)		Widths For Other Aspects At Heights Given For Standard				
Height	Width	1-1.66	1-1.75	1-1.85	1-2.00	1-2.55
10	13.3	16.7	17.5	18.5	20.0	25.5
11	14.6	18.3	19.3	20.4	22.0	28.0
12	16.0	20.0	21.0	22.2	24.0	30.5
13	17.3	21.6	22.8	24.0	26.0	33.1
14	18.6	23.3	24.5	25.9	28.0	35.6
15	20.0	25.0	26.3	29.8	30.0	38.2
16	21.3	26.6	28.0	31.6	32.0	40.7
17	22.6	28.3	29.8	33.5	34.0	43.3
18	23.9	30.0	31.5	35.3	36.0	45.8
19	25.3	31.6	33.3	37.2	38.0	48.4
20	26.6	33.3	35.0	39.0	40.0	51.0

through present amplifiers and speakers has been designed by the writer. This stereo sound adapter is flexible enough so that at any later date the exhibitor can add amplifiers and horns to have full stereophonic sound. Quality of the sound is greatly improved with magnetic pick up and it is probably only a matter of a short time until all film will be made with magnetic sound track.

MORE LIGHT REQUIRED

If you are to maintain the same standard of screen brightness as you now have with a standard aperture, your wider picture, because of its increased area, will require more light. This means that if your present lamps are capable of operation at considerably higher amperage, you may be able, by changing carbon size and raising arc amperage, to obtain sufficient light. In many of the smaller theatres this can be done; if

TABLE 1 (above)—Screen width for various aspects. Heights and widths are in feet.

TABLE 2 (at right)—Nearest focal length objective lenses for CinemaScope prints (aspect ratio 1-2.55).

will think you have *reduced* the size of the picture.

For different aspect ratios are needed lenses of different focal lengths. Table 3, column 1, gives picture widths from 17 to 51 feet. The remaining columns give lens focal lengths for various projection throws, in steps of 10 feet, from 50 feet up to 180 feet. For example, if the picture is to be 24 feet wide, and your projection distance is 100 feet, then in the table you find that the required focal length of lens is 3½ inches.

Focal lengths for the projection of CinemaScope productions are shown in Table 2. Now by retaining the height that we had with a 24-foot picture in the above example, the width of the CinemaScope picture becomes 33 feet, and for this size, with a throw of 100 feet, the focal length of the lens is 5½ inches.

SOUND SYSTEM

Your standard film will of course operate through your present sound system, but pictures having sound on four magnetic sound tracks require a magnetic sound pickup. This system, in the case of wide screens where speakers can be advantageously placed apart from each other, will give a stereophonic sound effect. At least three amplification channels are ordinarily needed for such reproduction (for the three screen speaker systems); however, a magnetic pickup designed to pick up the signals from the four tracks and feed them

SCREEN WIDTH	PROJECTION DISTANCE IN FEET													
	50	60	70	80	90	100	110	120	130	140	150	160	170	180
19	4.75	5.75	6.50	x	x	x	x	x	x	x	x	x	x	x
20	4.50	5.50	6.25	7.00	x	x	x	x	x	x	x	x	x	x
21	4.25	5.25	6.00	7.00	7.50	8.50	x	x	x	x	x	x	x	x
22	4.25	5.00	5.75	6.50	7.50	8.00	x	x	x	x	x	x	x	x
23	4.00	4.75	5.50	6.25	7.00	8.00	9.00	x	x	x	x	x	x	x
24	3.75	4.50	5.25	6.00	6.75	7.50	8.50	9.00	x	x	x	x	x	x
25	3.75	4.25	5.00	5.75	6.50	7.50	8.00	8.50	9.00	x	x	x	x	x
26	3.50	4.25	5.00	5.50	6.25	7.00	7.50	8.50	9.00	x	x	x	x	x
27	3.50	4.00	4.75	5.25	6.00	6.75	7.50	8.00	8.50	x	x	x	x	x
28	3.25	4.00	4.50	5.25	5.75	6.50	7.00	7.50	8.50	9.00	x	x	x	x
29	3.25	3.75	4.50	5.00	5.50	6.25	7.00	7.50	8.00	8.50	9.00	x	x	x
30	3.00	3.75	4.25	4.75	5.50	6.00	6.75	7.50	8.00	8.50	9.00	x	x	x
31	3.00	3.50	4.00	4.75	5.25	6.00	6.50	7.00	7.50	8.00	9.00	9.00	x	x
32	2.75	3.50	4.00	4.50	5.00	5.75	6.25	6.75	7.50	8.00	8.50	9.00	x	x
33	2.75	3.25	3.75	4.25	5.00	5.50	6.00	6.50	7.00	7.50	8.50	9.00	9.00	x
34	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.50	7.00	7.50	8.00	8.50	9.00	x
35	2.50	3.00	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	8.00	8.50	9.00	x
36	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00
37	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	6.75	7.50	8.00	8.50	9.00
38	2.50	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00	8.50
39	2.25	2.75	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50
40	2.25	2.75	3.25	3.50	4.00	4.50	5.00	5.50	6.00	6.25	6.75	7.00	7.50	8.00
41	2.25	2.50	3.00	3.50	4.00	4.50	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00
42	2.25	2.50	3.00	3.50	4.00	4.25	4.75	5.25	5.50	6.00	6.50	7.00	7.50	8.00
43	2.00	2.50	3.00	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00	7.50
44	2.00	2.50	2.75	3.25	3.75	4.00	4.50	5.00	5.25	5.75	6.25	6.75	7.00	7.50
45	2.00	2.50	2.75	3.25	3.50	4.00	4.50	4.75	5.25	5.75	6.00	6.50	6.75	7.00
46	2.00	2.25	2.75	3.25	3.50	4.00	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00
47	x	2.25	2.75	3.00	3.50	3.75	4.25	4.75	5.00	5.50	5.75	6.25	6.50	7.00
48	x	2.25	2.75	3.00	3.50	3.75	4.25	4.50	5.00	5.25	5.75	6.00	6.50	6.75
49	x	2.25	2.50	3.00	3.25	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.25	6.75
50	x	x	2.50	3.00	3.25	3.75	4.00	4.25	4.75	5.00	5.50	5.75	6.25	6.50
51	x	x	2.50	2.75	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.75	6.00	6.50

3-D GLASSES

Problem Solved!

with the **ONLY**
HOSPITAL TYPE STERILIZER

**WASHER
STERILIZER
DRIER**
for
**PERMANENT
TYPE
GLASSES**



This single fixture will enable one person, without any special skill, to speedily wash, sterilize and dry approximately 500 permanent type glasses at a time. Equipped with removable baskets which are easily carried and fit into dispensing cabinet, illustrated below. Simple and economical to operate.



**DISPENSING
CABINET**
for
**PERMANENT
or
THROW-AWAY
GLASSES**

This attractive cabinet may be placed at the entrance to the theatre for dispensing the glasses as the patrons enter.

It is fitted with an illuminator reading "SANITIZED FOR YOUR PROTECTION". Capacity: 12 baskets or about 1000 glasses of either the permanent or throw-away type. Other sizes available.

For Information and Prices Write to:
THE HOSPITAL SUPPLY CO., INC.
Sterilizer Specialists
432 FOURTH AVE. NEW YORK, N. Y.

WIDE SCREENS AVAILABLE NOW IN ALL RATIOS

MR. EXHIBITOR:

FOR THAT "NEW LOOK" —
MODERNIZE YOUR PICTURE PRE-
SENTATION WITH A NEW WIDE
RATIO SCREEN AND

SEE THE DIFFERENCE!

VOCALITE SCREEN CORP.
ROOSEVELT, NEW YORK

not, then higher power lamps will have to be installed.

It must be borne in mind that a very important point is the arc power supply. If you step up the arc amperage you must be sure that your power supply is of sufficient capacity to handle this increased load; if not, it may be possible to parallel present equipment for operation of one lamp and purchase one additional device for the second lamp.

3-D PRODUCTIONS

More, and apparently better, 3-D pictures are being produced, and certainly the exhibitor wants to be in a position to show these films. Proper presentation of this type of picture is all-important. In the press of time, haphazard installations were made and pictures shown out of synchronism, to

the point where customer reaction was not good. In my opinion, the exhibitor who put in mechanical interlocks should go to electrical interlocks, which are dependable.

The arc power supply must have capacity to operate continuously for the running of these pictures, therefore while you are going into wide-screen, which requires more light and consequently more arc supply power, get a power supply of enough capacity to run both arcs continuously at the increased amperage required by the larger screen, then you will have enough current to operate new lamps of higher power later, when you will certainly need them to properly present pictures much wider than your present picture. Arcs of 40 to 65 amperes will have to go up to 65 to 100 amperes, or more, to give the larger picture effective brightness.

SCREEN WIDTH	PROJECTION DISTANCE IN FEET															
	50	60	70	80	90	100	110	120	130	140	150	160	170	180		
17	2.50	3.00	3.25	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00	8.50		
18	2.25	2.75	3.25	3.50	4.00	4.50	5.00	5.50	6.00	6.25	6.75	7.50	7.50	8.00		
19	2.25	2.50	3.00	3.50	4.00	4.25	4.75	5.25	5.50	6.00	6.50	7.00	7.50	8.00		
20	2.00	2.50	2.75	3.25	3.75	4.00	4.50	5.00	5.25	5.75	6.25	6.50	7.00	7.50		
21	2.00	2.25	2.75	3.00	3.50	4.00	4.25	4.75	5.00	5.50	5.75	6.25	6.75	7.00		
22	x	2.25	2.50	3.00	3.25	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.25	6.75		
23	x	2.25	2.50	2.75	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.75	6.00	6.50		
24	x	2.00	2.50	2.75	3.00	3.50	3.75	4.00	4.50	4.75	5.00	5.50	5.75	6.25		
25	x	2.00	2.25	2.50	3.00	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.50	6.00		
26	x	x	2.25	2.50	2.75	3.00	3.25	3.75	4.00	4.50	4.75	5.00	5.25	5.75		
27	x	x	x	2.50	2.75	3.00	3.25	3.75	4.00	4.25	4.50	4.75	5.25	5.50		
28	x	x	x	2.25	2.50	3.00	3.25	3.50	3.75	4.00	4.25	4.50	5.00	5.25		
29	x	x	x	2.25	2.50	2.75	3.00	3.50	3.75	4.00	4.25	4.50	4.75	5.00		
30	x	x	x	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.50	4.75	5.00		
31	x	x	x	2.00	2.25	2.50	2.75	3.25	3.50	3.75	4.00	4.25	4.50	4.75		
32	x	x	x	2.00	2.25	2.50	2.75	3.25	3.25	3.50	3.75	4.00	4.25	4.50		
33	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50		
34	x	x	x	x	2.25	2.25	2.75	3.00	3.00	3.25	3.50	3.75	4.00	4.25		
35	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25		
36	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	3.75	4.00		
37	x	x	x	x	2.00	2.25	2.50	2.75	2.75	3.00	3.25	3.50	3.75	4.00		
38	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.25	3.50	3.75	3.75		
39	x	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.25	3.25	3.50	3.75		
40	x	x	x	x	x	2.00	2.25	2.50	2.75	3.00	3.00	3.25	3.50	3.75		
41	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.25	3.50	3.50		
42	x	x	x	x	x	2.00	2.00	2.25	2.50	2.75	3.00	3.25	3.25	3.50		
43	x	x	x	x	x	x	2.00	2.25	2.50	2.75	2.75	3.00	3.25	3.50		
44	x	x	x	x	x	x	2.00	2.25	2.50	2.50	2.75	3.00	3.25	3.25		
45	x	x	x	x	x	x	2.00	2.00	2.25	2.50	2.75	3.00	3.25	3.25		
46	x	x	x	x	x	x	2.00	2.00	2.25	2.50	2.50	2.75	3.00	3.25		
47	x	x	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	3.00	3.00		
48	x	x	x	x	x	x	x	2.00	2.25	2.25	2.50	2.75	2.75	2.75		
49	x	x	x	x	x	x	x	x	2.00	2.00	2.50	2.50	2.75	2.75		
50	x	x	x	x	x	x	x	x	x	2.00	2.25	2.50	2.75	2.75		
51	x	x	x	x	x	x	x	x	x	x	2.25	2.25	2.50	2.50		

TABLE 3—Nearest focal length of lenses for picture widths 17 to 51 feet at standard aperture width.

Equipping the Roxy Theatre for Stereophonic Sound

By FRED HALL

Branch Manager, Northeastern Division,
Altec Service Corporation

APPROXIMATELY six months before the gala premiere of "The Robe," the new process called CinemaScope was demonstrated at the Roxy theatre in New York City. At that time, the four-track penthouse reproducer for four-track composite film was only little more than in the drawing board stage. Therefore, the stereo-sound portion of the CinemaScope system was on the conventional, separate 35mm triple-track magnetic film, and no optical or magnetic effects track was included. Since it was the desire of Twentieth Century-Fox to simulate the four-track composite film and demonstrate what this four-track recording would do, some means had to be provided, to secure an effects track for the demonstration.

(In normal stereo systems, an optical effects track is recorded on the picture print, which utilizes the regular existing house sound system, the output of which is switched to the auditorium speakers all connected together through matching transformers. This arrangement provides no separate segregation of side or rear speakers, as the same sounds would go to left and rear right surround speakers at the same time.)

SURROUND SYSTEM INCLUDED

In view of the above facts, with an eye to the future of stereophonic sound, it was decided to provide not only the normal three-channel stage stereophonic system, but to include a three-channel surround stereo system as well. This meant that in addition to the normal stage set up, the surround speaker systems would be split up into three channels, each on a separate circuit driven by their own power amplifier. Therefore, the left surround speakers are on one channel, driven by its own power amplifier, the rear surrounds separate and driven by its own amplifier, and the same for the light surrounds. By an arrangement such as this, should future developments decide that there will be a controlled three-channel effects track on CinemaScope film, the Roxy is so equipped. In addition to this, such an arrangement provides

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BAUSCH & LOMB CENTENNIAL

Scene from "THE ROBE,"
20th Century-Fox
CinemaScope Epic



greater efficiency of the surround speaker channel.

The question then arose as to how we would feed the surrounds for the demonstration. This was overcome by "stealing or bleeding" a portion of the signal from each track of the three-track magnetic film, each "bled" signal going through its own gain control and feeding its appropriate surround channel. In other words, a signal was "bled" from the left track (which goes to the left stage) and fed to the left surrounds: the "bled" signal from the center track to the rear surrounds, and "bled" signal from the right track to the right surrounds. Since all the six stereo channels were controlled by individual gain controls, any desired effect could be produced.

DEMONSTRATION EQUIPMENT

The demonstration equipment included a Westrex magnetic reproducer interlocked to the projector, Altec A150 preamplifiers and Altec modified A 256D power amplifiers. Stage equipment included three A2 Altec VOT Horn systems. Surround speakers: 30 Altec 629A speakers, 6 Altec 606 systems.

For "The Robe" premiere, all that was necessary was to fit the "Simplex" pent-

house reproducers, plus "Simplex" pre-amp and power supplies with gate or switch amplifiers for the fourth with track effects channel into the system. This was worked out by using "Simplex" changeover cabinets, as the Westrex magnetic reproducers were retained. The installation of the "Simplex" equipment was straightforward. The only changes necessary were to modify the Altec A150 pre-amp to conform to "Simplex" input impedance, and the extension of the "input bus" by using the "Simplex" control cabinets to include these separate reproducers.

Since the fourth effects track on the CinemaScope film feeds all surrounds at the same time, it was necessary then to remove all existing "bleeding circuits" and feed all three surround channels, from the output of the fourth track switch amplifier.

Provision had been made to utilize the PA speakers for thunder effect reinforcement, which was done through proper switching circuits, using a "bled" signal from the fourth track, and going through the existing house optical system whose output was switched from the regular small screen horn system to the two Altec A2 VOT horn systems which are used for the PA system.

Switching was also provided to use the center stereo stage speakers for subjects

other than CinemaScope, where optical tracks are used, such as news shorts.

Of course, the installation of the "Robe" equipment was not as easy as it sounds. Many technical details had to be overcome, not with the equipment to be installed, but with fitting the new equipment into the existing system, which by virtue of its complexity and special nature presented problems which ordinarily would not be found in other theatres.

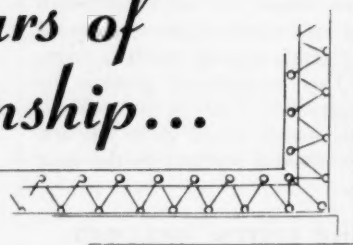
New Motiograph Pent-House Head

A PENT-HOUSESM magnetic soundhead to reproduce three or four tracks, as recorded on either the picture film or a separate sound film, has been announced by Motiograph, Inc., Chicago. The reproducer is designed to fit between the mechanism and the upper magazine of any modern model of projector.

The position of the idler rollers of the Motiograph magnetic head, cataloged as the "AAA," may be changed to accommo-

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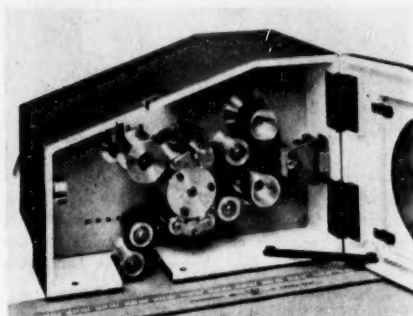
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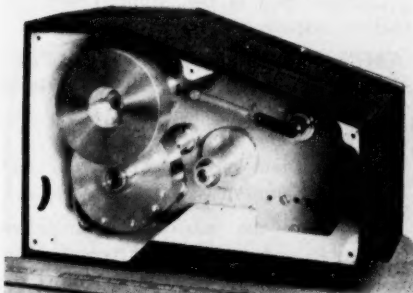
date variation between the point of sound pickup and the projector aperture in the different makes and models of projector mechanisms. When the photographic track reproducer is used, the film by-passes the magnetic pickup on the "AAA," and the magnetic reproducer is retained in position during conventional sound pickup.

EITHER 3- OR 4-CHANNEL

The "AAA" is delivered with a four-channel magnetic pickup to reproduce stereophonic sound recorded on a composite print (as with CinemaScope prints). Motiograph will also make available, however,



The Motiograph "AAA" magnetic soundhead, shown above from the film side, and below picturing the impedance wheel side.



a three-channel magnetic pickup to reproduce stereophonic sound recorded on a separate sound film. The unit, the announcement points out, may be quickly substituted for the four-channel pickup.

Theatres with three projectors, therefore, may install two "AAA" magnetic reproducers with four-channel pickups, and one "AAA" pent-house reproducer with a three-channel pickup and by properly interlocking the projectors, thus reproduce stereophonic sound recorded on a separate sound film and also 3-D pictures with stereophonic sound.

For theatres not already equipped either with a separate magnetic reproducer or with three projectors, Motiograph will make available a separate reproducer which will include a three-channel "AAA" pent-house reproducer. This unit, it is stated, will sell for less than the console type of separate magnetic reproducer recently marketed by Motiograph.

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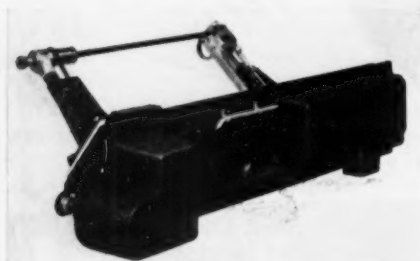
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The New Ashcraft "Super-Power" Projection Lamp

By C. S. ASHCRAFT

OPINIONS MAY differ regarding the relative merits of various aspect ratios and the various methods of wide-screen picture presentation and third-dimension, but it is the unanimous opinion that all of these require the maximum amount of light which can be projected.

Anticipating the necessity for higher powered projection lamps, the C. S. Ashcraft Manufacturing Company several months ago placed on the market and has installed in many of the world's largest and finest theatres the new Ashcraft "Super-Power" projection lamp, which



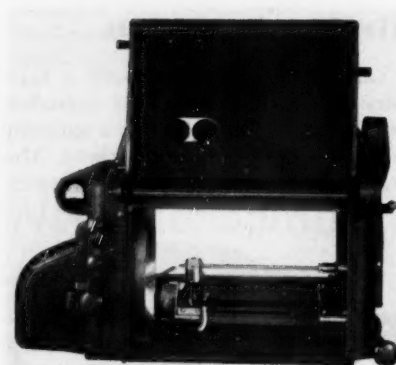
Unit construction of the positive burner element is shown above. This unit forms a portion of the non-operating side of the lamphouse. All lamp gearing is compactly located inside the front removable cover, and all shafts are mounted on ball and roller bearings for precision arc regulation. Electrical and water terminals are located inside the large removable cover shown at right.

projects more light per ampere than any other type of arc.

The "Super-Power" has an arc current range of from 80 to 135 amperes. This wide range is accomplished without any gear or motor change whatever. The complete current range of carbon capacities of both the regular 10mm ("National H. I." and the like) projector carbon, and the new 10mm special carbon, such as the "National Hi-Tex," can be used.

Particular attention has been given to the problem of heat—both that created by the arc at high currents, and that of the projected beam centered on the aperture. Heat and carbon ash created in the lamphouse is completely controlled by a new system of forced lamphouse ventilation consisting of large screened vents in the lower section of the lamphouse and a unique draft tube located directly over the arc, which draws off all heat and smoke as rapidly as it is generated. This not only keeps the interior of the lamphouse cool and clean, but prevents overheating and clouding of the reflector, maintaining maximum reflective power.

The large high-speed reflector, designed to closely co-ordinate with the most modern high-speed projection lenses, is manufactured for the "Super-Power" by the Bausch and Lomb Optical Company under a new and exclusive process which not only insures the maximum of optical efficiency, but eliminates "hot spot," the main cause of



An interior view of the lamphouse showing the large high-speed reflector unobstructed by mechanism extending from the lamphouse floor upward. The lamp mechanism is mounted at an angle to allow the maximum air flow throughout the lamphouse.

poor light distribution in inferior reflectors.

A new method of carbon rotation by means of a chain drive rotates the carbon at an ideal speed of 15 r.p.m., providing maximum arc stability without gearing.

Carbons used in the "Super-Power" at various currents are as follows:

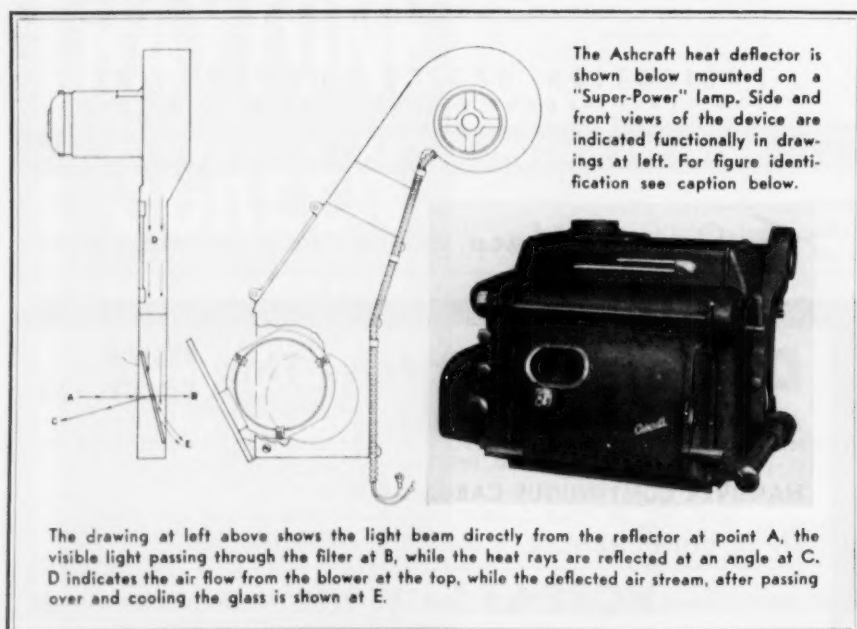
AMPS	POSITIVE	NEGATIVE
80-92	10mm regular	5/16, or 8mm
92-100	10mm regular	11/32
100-110	10mm regular	11/32
115-123	10mm special	3/8
123-135	10mm special	7/16

To obtain the maximum illumination compatible with reasonable carbon economy (two double reels—4,000 feet of film) the regular 10mm carbon, at 105 amperes, produces substantially the same light as when the special 10mm is operated at 123 amperes and two double reels are obtained from each carbon.

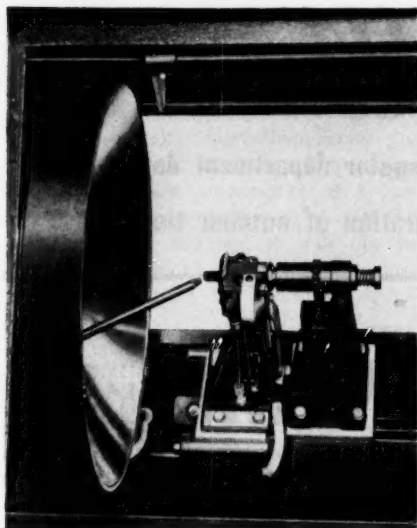
One of the outstanding and exclusive features of the "Super-Power" is the Ashcraft air-cooled heat deflector, a method of protecting the film from the high temperatures of the light beam.

The most efficient heat filters are of the dichroic type, which pass 95% of the visible light, but reflect 30% of the film damaging heat rays. The life of these filters is comparatively short and their use expensive when merely placed in the light beam without adequate protection from the extremely high temperature of the light beam. The Ashcraft air-cooled heat deflector provides this protection.

It is mounted directly on the lamphouse front and consists of a powerful blower which directs a blast of air through a duct and over the surface of the heat reflecting



disc, which is mounted on a removable door at an angle to the air blast. A large surface is thus presented to the cooling air,



The interior close-up view (above) with the rotating head in forward position illustrates how the carbon is burned to an extremely short stub. This view also shows the method of liquid cooling the new AG contact head and pure silver carbon contacts. Note also the heavy-duty chain drive for carbon rotation (which eliminates all gearing) and the draft flue directly over the arc. This flue does not obstruct the reflector, drawing off all heat and arc smoke as rapidly as it is generated.

which sweeps over the filter disc and maintains the filter coating at a low temperature. By properly protecting the filter coating, not only will the life be prolonged but discoloration of the filter, always present when uncooled, will be prevented.

Placing the filter disc at an angle to the light beam, allows the useful light to pass directly through to the film, but reflects the heat downward to the lamphouse base, not back toward the reflector.



The Ashcraft water recirculator (above) is constructed mainly of anodized aluminum casting. It is driven by a

full ball-bearing, direct current motor connected directly across the arc terminals. Starting is automatic with lighting of the arc. At the center is the water supply outlet and at left the visible water flow return. The air cooled helical coil radiator is at top. Photograph (left above) is a front view of the positive contact head assembly showing the method of liquid-cooling the carbon and silver contacts.

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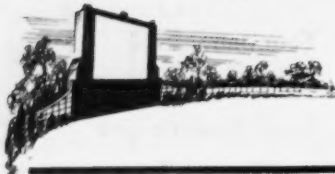
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The Drive-in...



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Closing Down for the Winter

Eighteenth and concluding article of GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



YOU LIVE and learn, as the saying goes, and I have yet to meet anyone in the drive-in field who professes to have written the book. There are probably as many varied ideas and opinions about how to operate an individual drive-in as there are drive-ins. As in other phases of drive-in operation, policies and methods differ as to closing for the winter months where drive-ins cannot be kept open all the year around. In my own case, closing has become a process of preparing for opening the following spring. The reasons for this will appear as we discuss the procedure now employed.

There is much to do in opening a drive-in in the spring. Whatever can be accomplished in advance is that much removed from the spring schedule of work. Last spring, when we experienced a vast amount of rain, our improvement program outdoors was retarded. This included painting speaker posts, fences, attraction signs, buildings, etc. The result was that when we opened, the drive-in (and there were many others in the same situation) actually appeared run-down. This year I am making our closing date the beginning of a vigorous "Get Ready for Spring" campaign.

But even before that date, while the

theatre is still operating, we have started our painting schedule, which includes the main building, picnic tables, benches in front of the refreshment stand, speaker posts, attraction signs, restrooms, lamp fixture poles, etc. This has brought surprised but favorable notice from patrons. They point out that this is generally done in the spring, and we reply, yes, but keep reminding we are preparing for next year right now.

Then, too, the drive-in takes on a fresh, clean appearance after the wear and tear of a strenuous summer. It could possibly be helpful in holding attendance up in the fall, inasmuch as the premises does not look to be in a rundown condition and about to close.

When the weather becomes too bad to operate, the picnic tables and benches will be moved into the restrooms for storage; then when spring arrives all that will be required is to dust them off.

COPY FOR ATTRACTION SIGN

There is nothing that looks worse than a peeling attraction sign. This unit, which is in a most conspicuous spot, should look fresh and attractive all winter long. Even the letters should be freshly painted and put to use while the theatre is closed. It tends to maintain continuous interest in the theatre.

Copy can be tied into community functions such as: Go To Church Sunday—PTA Meeting Tuesday Nov. 10—Hunting Season Opens Nov. 25—Season's Greetings to Our Patrons. Any number of co-operative lines can be worked out.

The worst word in theatre business is *closed*. It would be better to have your attraction sign read "See You in the Spring—Thank You for Your Patronage."

Also, even before closing, we are preparing our renovation program for the refreshment service. During the season we naturally came across ways of improving it. Instead of waiting until next spring we are remodeling this fall. This allows employees to become familiar with the changes during the slow weeks. Furthermore, if there are any "bugs" in the new system we have plenty of time for correction and further experimentation.

PROTECTING BOOTH EQUIPMENT

When closing time finally arrives, then work must begin in earnest on proper protection of the expensive equipment at your drive-in. We shall begin with that housed in the projection booth, for that's where the greatest damage could occur without adequate precautions.

Until recent months the procedure for protecting this equipment was quite a "big production," what with having to cover the moving parts with a petroleum jelly as a guard against winter condensation and wrapping amplifiers in newspapers to keep out moisture. This task can now be reduced to a minimum effort with even more effectiveness simply by installing a humidifier. With this one unit you accomplish all the old protective methods without additional labor cost—both for closing down the equipment in the fall and readying it again in the spring.

The cost of a humidifier which will be

effective in a large booth having dimensions 22 feet long by 12 feet wide and 9 inches high, will run in the neighborhood of \$90. A reduction or increase in cost can be determined using the above figures as a basis. The cost of operation is about 10c per day for a booth of the described proportions.

No longer will it be necessary to have a thermostatically controlled heater installed in the booth as the humidifier keeps the air free from condensation at a constant level, thereby preventing rust of the equipment. In addition, it will not be necessary to remove the lenses, reflectors, or condensers from the projection equipment.

SERVICING MOTOR-GENERATORS

In the care of your motor-generator, it is important to have it serviced at the end of the season to make certain it will be in perfect condition next spring. The brushes may be seriously worn after a season or two of operation and by checking your generator at this time of year you can hibernate for the winter without being worried about what damage you might possibly discover next spring. Also, I still advise continuance of the practice of covering the motor-generator with a close-fitting, heavy tarpaulin, snugly tied. This is not so much for protection against condensation but rather to avoid the possibility of rodents getting into and resting in the electrical wiring. All portholes of the projection booth should be sealed with Mystic tape, both inside and out.

CARE OF THE SPEAKERS

After the winter of 1952, we came across a very important discovery in relation to the speaker terminal blocks on top of each post. Upon preparing for our reopening for the spring of 1953, we noticed quite a bit of distortion in the sound coming from nearly 100 speakers. When we brought one of these back into the projection booth for further testing, it reproduced sound with the same clarity as a brand new speaker. Our operator then found the answer: Corrosion had set in about the connections on top of the posts and screws, which, in turn, was causing the distortion of sound.

To remedy this we purchased small wire brushes (about the same size as a tooth brush)—small enough to get in and around the smallest spaces and cleaned every terminal block in the field. We also brushed the connecting wire leading from each speaker before hooking up the speaker itself. After making the connection, we saturated every bolt and screw with No. 3 motor oil. The outcome was perfect! So before you determine conclusively that the

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speaker itself has gone bad, experiment in this manner.

The above procedure is highly recommended both for fall closing and in the spring—and whether or not you dismantle your speakers from each post in the fall. For the drive-in operator who will leave his speakers mounted on the posts all winter, it is further recommended that he cover each with a waterproof bag. A half-dozen small holes should be punctured in the under side of the bag to allow air to circulate, thus preventing condensation.

CARE OF THE RAMPS

The care of ramps is just as important during the winter as it is during the operating season. All ramps should be roped off to prevent cars or trucks driving over them; if they should do so during a warm day in the winter then thawing would set in, causing depressions or ruts. When spring arrives, roll the area with at least a six-ton roller after the ground has thawed.

The proper care of plumbing is also a "must" for the winter. All water pipes, flush boxes, commodes, drinking fountains and urinals should be drained. As a further precaution anti-freeze or kerosene should be placed in all traps.

REFRESHMENT BUILDING

In preparing the refreshment building for the winter it is advised that a humidifier also be installed there. This will

eliminate the necessity of greasing units susceptible to rust or corrosion. Also it removes the need of wrapping any equipment in cloth, newspaper or canvas. All refreshment counters and shelves should be thoroughly cleaned with hot water and ammonia. After drying a generous application of clear wax is advised. For the proper care of refrigeration equipment, a service man should be consulted.

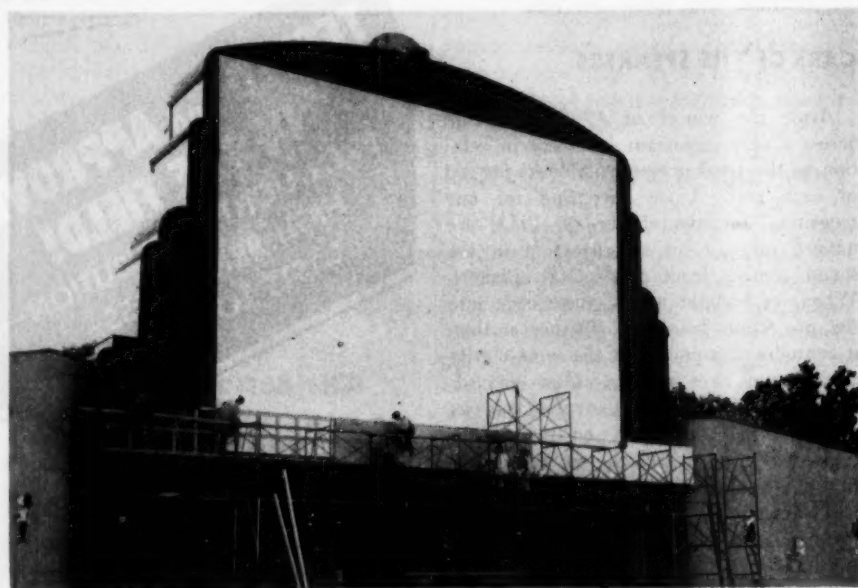
COVERING ALL LOCKS

All locks at the drive-in should be covered with Mystic tape. In this manner you can readily get into the building during the winter without having to heat the key to penetrate ice that might accumulate due to a driving rain going into the lock and freezing. To preserve the ticket machine properly, it is advised that it be removed from the box-office and placed in the projection booth where the humidifier is located.

AUDITING OF TICKETS

And, finally, in considering closing, you should carefully audit all tickets on hand at the end of the season's business. It is well to go so far as to prepare the opening box-office statement for next spring and place it in the safe. This is a double check in that should any tickets be tampered with it would be discovered immediately upon checking the opening number in the spring.

A DRIVE-IN TOWER REBUILT FOR WIDE-SCREEN



In preparation for wide-screen projection and also for the showing of 3-D films, the screen tower of the Gloria drive-in at Lima, Ohio, was recently redesigned and rebuilt. Remodeling, as shown in the process of completion above, included enlarging the screen to almost twice its original width and painting it with EPRAD's "Uni-Max" paint, which is designed for both 2-D and 3-D projection. The work was done by the Theatre Equipment Company, Toledo. The drive-in also installed new Strong projection lamps and generators and new aperture plates. Over 12 other drive-in theatres have been equipped for 3-D by the same company, according to Al Boudouris, president, including the Gratiot at Detroit and the Tower, between Elyria and Lorain, Ohio.

SIZING THE PICTURE FOR "WIDE-SCREEN"

CONTINUED FROM PAGE 19

requires sets of projection lenses of different focal lengths according to the varying sizes of the screen image. (Naturally, with uncertainty as to maximum picture width, the screen cannot be given a definite setting designed to enhance further the presentation.)

PICTURE EXPANSION

Data applying to the selection of screen dimensions under current conditions—which are likely to persist for quite a long time—are given below, with an average picture size in the 1.33-to-1 ratio projected at an average throw of 93½ feet as a basis of comparison:

1. *Average Standard Picture*: 18 x 13½ feet; aspect ratio 1.33-to-1; maximum viewing distance 5.2W; picture area 243 square feet.

2. *"Interim" Picture* (for product including films produced without "wide-screen" contemplation): 23½ x 14½ feet; aspect ratio 1.66-to-1; maximum viewing distance 4W; picture area 341 square feet; increase in area over average standard (1) 40%.

3. *Non-Anamorphic "Wide-Screen" Picture* (specifically for product of larger aspect ratio, employing wide-angle cinematography): 31½ x 17½ feet; aspect ratio 1.8-to-1; maximum viewing distance 3W; picture area 551 square feet; increase in area over average standard (1) 126%.

4. *Anamorphic System Picture*: 35 x 13¾ feet; aspect ratio 2.55-to-1; maximum viewing distance (compared, as in the other cases, with the "average standard" conditions in 1) 2.65W; picture area 481 square feet; increase in area over average standard 100%.

If, however, one preferred to present standard product in the meantime at an aspect ratio which did not risk cropping off desirable material, and yet be able to exhibit at least "wide-screen" product adapted to an aspect ratio of 1.8-to-1 (as in case 3), one could do so by installing a screen accommodating a picture 26 x 17½ feet, which would allow maintenance of the height indicated in case 3, and approximately that of the "standard" of case 1. This would provide for a compromise aspect ratio of 1.5-to-1, which would give a maximum viewing distance of 3.5W under the conditions of the "average standard" example, an available picture area of 459 square feet, representing an increase over an 18 x 13½-foot picture (case 1) of 88%.

There is, of course, the further possibility of pictures being made specifically in an aspect ratio of 2-to-1. Thus, to provide for that without changing the picture height of our "compromise" example, the screen would have to accommodate an image 35 feet wide. The absolute necessity of that, however, would depend on the technique of production.

PICTURE HEIGHT

It is desirable to establish one picture height which will adequately serve all the needs of product presentation, so that any change in aspect ratio will require expansion or contraction only horizontally. Furthermore, it is not advisable to obtain the effect of a wider picture by reducing the height since that would make for a smaller picture and would contribute nothing to the objective, which is to fill more of the patron's field of vision.

A first step in sizing the new screen is to determine the maximum picture height adapted to structural and visual conditions of the auditorium. This must be measured accurately.

This measurement involves the position of the new screen. It may be advisable to keep it where the present one is, or to move it forward or back. Where it is possible to move it rearward, this may well be the thing to do, for that would increase the distance between the screen and the forward seats.

In many if not most instances, some structural element will limit rearward positioning. The cost of removing such structures will of course have to be weighed against the advantages to be gained in front seating conditions.

In theatres with large stages (relative to the size of the auditorium) it is current

PROJ. THROW IN FT.	PICTURE WIDTH IN FT. ACCORDING TO THROW AND LENS FOCAL LENGTH									
	Lens Focal Lengths in Inches									
	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25
60	24.6	21.9	19.7	17.9	16.4					
65	26.6	23.6	21.4	19.4	17.7	16.4				
70	28.6	25.5	23.0	20.9	19.1	17.6	16.4			
75	30.7	27.4	24.6	22.4	20.6	18.9	17.6	16.4		
80	32.9	29.2	26.3	23.9	21.9	20.2	18.8	17.5	16.4	
85	35.0	31.2	28.1	25.5	23.3	21.6	20.0	18.7	17.5	16.4
90	37.0	32.9	29.6	26.9	24.6	22.7	21.2	19.0	18.5	17.4
95	39.1	34.7	31.2	28.4	26.1	24.1	22.3	20.7	19.5	18.4
100	41.1	36.6	32.9	29.9	27.4	25.3	23.5	21.9	20.6	19.3
105		38.4	34.5	31.4	28.7	26.6	24.6	23.1	21.6	20.2
110		40.2	36.2	32.9	30.2	27.7	25.9	24.2	22.6	21.2
115		41.9	37.8	34.4	31.4	29.0	26.9	25.3	23.6	22.3
120			39.5	35.9	32.9	30.3	28.2	26.7	24.6	23.2
125			41.1	37.4	34.2	31.6	29.3	27.4	25.6	24.2
130				38.8	35.6	32.9	30.4	28.4	26.7	25.1
135				40.4	37.0	34.2	31.7	29.6	27.7	26.2
140				41.9	38.4	35.4	32.9	30.7	28.7	27.1
145					39.6	36.6	34.0	31.7	29.6	28.0
150					40.9	37.7	35.2	32.7	30.7	28.8
155						39.1	36.3	33.9	31.7	29.9
160						40.5	37.6	35.1	32.9	30.9

TABLE 2—Lens focal length-picture size chart with throws in 5-foot steps.

practice (and under the circumstances doubtless advisable) to confine expansion of the picture within the proscenium opening. In theatres with mere screen platforms, however, it may be better, perhaps necessary, (and the writer has encountered no hesitancy to do so) to place the screen in front of the existing platform.

In any case, all vertical and horizontal sightline and projection beam clearances must be checked for each possible screen position, because the feasible picture height will vary according to location.

After deciding on the best position for the screen according to the *approximate* maximum picture width desired, the theatre should be checked for the following:

1. Sightline clearance to *top* of picture from seating under the balcony.
2. Structural obstructions that limit the position of the upper edge of the projection beam.
3. Clear structural height at the screen position.
4. Elevation of stage, or platform, at screen position.
5. Curtain and masking requirements.
6. Affect of maximum picture size and screen position on the seating pattern.
7. Maximum lateral space (width) available for the screen installation.

MEASURING FOR HEIGHT

Measurements should be made carefully to determine the maximum picture height. The projectionist should project a white light from each projector and raise the beam of light until it just meets the first physical obstruction. This will fix the highest point of the picture *provided it is one* at which the top of the picture can be seen throughout its width from all seats in the last row under a balcony overhang.

If the new position of the screen is in front of an existing stage or platform apron, and it is not desired to extend the apron, the screen should be so installed that the bottom of the picture is approximately 3 feet, 8 inches above the floor of the auditorium.

When the screen is placed on an existing stage, it need be only 2 inches above the platform floor if the floor is $3\frac{1}{2}$ feet above the auditorium at the first row of seating, as it usually is. The 2-inch space provides for wrapping the screen material around the bottom member of the frame, thereby eliminating bottom trim or masking.

This low position for the bottom of the screen also helps to avoid the common picture-on-a-wall effect obtained when the masking continues around the bottom of the picture. Such a low position is about 2 feet below that of a conventional screen in most theatres; with the new projection, some slight part of the bottom of the screen image will be blocked from

view at some seating positions by heads in front, but this amount of obstruction is not significant because of the great increase in total picture area.

THE LARGER RATIOS

It will be noted that the $17\frac{1}{2}$ -foot picture height, which is used in the examples for both 1.5-to-1 and 1.8-to-1 aspect ratios, is not maintained for an anamorphic system with a ratio of 2.55-to-1, which is that of CinemaScope. With a height of $17\frac{1}{2}$ feet, the width goes to $44\frac{1}{2}$ feet, whereas the examples were prepared with the majority of theatres in mind, particularly those of moderate size.

In data above (case 4) we gave a width of 35 feet for a 2.55-to-1 aspect ratio, which produces a height of $13\frac{3}{4}$ feet. While it is fundamentally wrong to suggest any tampering with creative work put onto the film, current circumstances do provoke the thought that picture material at the extreme sides might be expendable to the extent of allowing some reduction of the original aspect ratio in projection—down to, say, 2.2-to-1. In some instances in which the exhibitor had very limiting conditions, yet wanted as wide a choice of product as possible, inquiry into this possibility might produce an acceptable solution. This would permit retention, in many instances, of the same picture height; for example, if height for aperture-created dimensions were $17\frac{1}{2}$ feet, a 2.2-to-1 ratio would give that height for an anamorphic system film at a width of $38\frac{1}{2}$ feet.

An exhibitor planning a "wide-screen" installation will also want to refer, in considering picture size and screen dimensions, to projection light requirements. Table 1, taken from a recent bulletin of the Motion Picture Research Council, gives light availability according to various aspect ratios and to anamorphic and standard wide-angle lens systems.

In another chart (Table 2) data are given to assist in projection lens selection for a "wide-screen" presentation. This gives the various picture widths obtainable with focal lengths from 2 to $4\frac{1}{4}$ inches at various projection distances, which are presented in 5-foot steps, thereby allowing close calculation. The projection throw should measure accurately by stretching a tape from the existing projection lens to a point halfway up the height available for the new screen, at the middle of the position it adopted.

Projection angle is, of course, a factor of the ultimate picture dimensions. Keystone will have the effect of increasing the picture height relative to the width. The amount of this effect can be computed; however, it is simple enough to adjust dimensions to a projection angle in filing the aperture plate.

Functional Lighting Of Auditoriums

(Continued from page 20)

the balcony, and shielded downlights over landings are essential, particularly during the showing of pictures.

UNDER-BALCONY LIGHTING

This is a difficult space in which to combine the downward seating area lighting, and upward general lighting, because the ceiling is relatively low. Cove-lighted domes, or flush sources of broad, low brightness, are generally the means resorted to in this area. Aisle lights may be necessary. If total lighting is desired, color strips in domes or in slots can be employed.

STANDEE AND STAGE

Downlighting, or decorative tonal lighting, is indicated for the area behind the main floor seating. This cross-aisle or standee space may, and usually should, be illuminated at a somewhat higher level than any other part of the auditorium.

Typically, a motion picture theatre requires only rudimentary stage lighting. Front lights, including follow spots, may be used to accent a stage specialty or speaker (if slides or a motion picture were to illustrate the remarks of the speaker, the light sources would have to be of the framing type so that their beams did not fall on the screen). Such familiar stage lighting equipment as footlights and borderlights may of course be desirable in some instances; sources for illuminating the stage or screen curtain, and general auditorium lighting itself, can contribute to illumination of the stage; however, all of these should be of such character that they are secondary in effect to the *accent* sources.

In concluding this series of discussions of modern lighting tools for the motion picture theatre it is pointed out that each theatre should be regarded as a specific lighting problem. Here as elsewhere, the exception proves the rule. Architects and engineers should use their own judgment as to the effective applicability in any particular instance of the suggestions we have made.

Remember that artificial light can serve purposes today that no other medium can meet so well. It can provide comfortable visibility where and when it is wanted; it can supply color, accent and charm at less cost than any other means. One day we may view motion picture performances in well-lighted theatres rather than the gloomy caverns that are still quite generally the rule today.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

EDWARD LACHMAN, president of Lorraine Carbons, Inc., Boonton, N. J., is now on an extended trip around the country visiting exhibitors and dealers to exchange views and experiences concerning use of his new "Super-Charged Orlux" carbons, developed for 3-D and wide-screen projection.

Walter B. Guinan has rejoined the Bigelow-Sanford Carpet Company, New York, as contract sales manager, Bigelow Rugs

and Carpets, according to an announcement from Robert W. Howison, general sales manager. At the same time it was announced that Robert W. Neall, who has been in charge of the company's contract sales since 1930, has been appointed director



Walter B. Guinan

of Carpet Counsel, an advisory service for users of public space carpet. Mr. Guinan started his career in Bigelow's sales division 26 years ago, seven years of which were spent with contract sales in the company's Chicago district office. He resigned as style and design manager for the company in 1952 to become director of sales and merchandising for Karastan, the rug and carpet division of Fieldcrest Mills. In his new position with Bigelow, Mr. Guinan will head an expanding company sales program for public space carpets. Mr. Neall has long been associated with the carpet industry and the sale of public space carpets. In his new capacity he will counsel and assist on major contract installations.

Four changes in the sales organization of General Precision Laboratory, Pleasantville, N. Y., made to expand television broadcast activities and offer more engineering services to television broadcasters, have been announced by BLAIR FOULDS, vice-president. The engineers and their new assignments are as follows: E. ARTHUR HUNGERFORD, JR., returning from a leave of absence for special work with the Joint Committee on Education Television, has been named manager of the television department. NATHANIEL M. MARSHALL has

BETTER THEATRES SECTION

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THE BUYERS INDEX

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...plus special features including BEN SCHLANGER writing on adapting "wide-screen" installations to existing auditorium conditions, in the third article of his notable series—

Theatres and the New Techniques

... and GIO GAGLIARDI discussing the characteristics of stereophonic systems and their effect on practical projection procedure in—

Magnetic Sound Reproduction

... in addition to other special feature articles and all regular departments.

**to appear with the November 7th issue of
MOTION PICTURE HERALD**

been designated eastern district manager. A field representative for GPL since joining the company in 1950 and former head of television operations at the U. S. Navy Special Devices Center, he will cover the northeast states from Washington, D. C., through New England. EDWARD MANZO has been assigned as southeastern district manager with headquarters in Atlanta. He has a background of TV studio design for the Navy plus commercial station operations in New York. ROBERT F. JOHNSTON, formerly chief engineer of radio station WILL in Champaign-Urbana, has joined GPL as manager of the midwest district, with his headquarters to be in Chicago.

J. H. ELDER, for many years head of maintenance and construction of the Interstate Circuit in Texas, was in charge of many of the installations of Interstate's new Plaza theatre in Vernon, Tex. (pictured and described on pages 14-15), but handled this project as a member of the Sterling Sales & Service, Inc., of Dallas. In sending data on the Plaza, Mr. Elder adds, "Sterling has a complete staff of trained people in all phases of theatre planning, construction, remodeling, sound service, air conditioning service, all theatre equipment and supplies needed by any theatre. We can furnish and install any item needed by any size or kind of theatre. Half a dozen of our department heads, including the writer, have experience of something like 125 years in the kind of work we are now doing."

BASIL T. WEDMORE of Westrex Corporation, New York, left September 18th for the Far East where, at the request of 20th Century-Fox, he will assist the staffs of theatre owners and supply dealers in the installation and adjustment of the pic-

ture and sound equipment required for CinemaScope showings. Mr. Wedmore's itinerary includes Japan, the Philippine Islands, Thailand, Singapore, Indonesia, Australia, and New Zealand. He has worked closely with the engineering department of 20th Century-Fox and, prior to leaving New York, took part in supervising the demonstration of CinemaScope in Winnipeg, Canada.

Plans for a new drive-in theatre at Winter Haven, Fla., have been announced by B. B. GARNER, president of Winter Haven Theatres. An opening is planned for about December 1st.

CARL WILLIAMSON and JAMES SWAFFORD of Liberty, Ind., just across the Ohio state line, have taken over the Union theatre there, formerly operated by Mr. and Mrs. DONALD FRENCH.

NICK KOUNARIS and PAUL TOLIS, operators of the Kounaris and Tolis theatres, in Newington and Meriden, Conn., respectively, have disclosed plans for a drive-in theatre, their first, to be situated adjacent to their Meriden theatre.

JOHN P. STEARNS, formerly assistant manager at the Circle theatre, Indianapolis, has been named manager of Keith's, also in that city, by DALE MCFARLAND, general manager of the Greater Indianapolis Amusement Company, Inc.

G. T. EDWARDS has assumed ownership of the Ritz and Royal theatres in Hattiesburg, Miss.

DANIEL FLANAGAN, formerly manager of the Chief theatre and Kiaway drive-in at Hiawatha, Kan., has been transferred to Nebraska City and MARION GILDER-

NEW BREUER APPOINTMENT



C. D. Hoover (left), newly appointed regional sales manager for the Breuer Electric Manufacturing Company, Chicago, and A. M. Anderson, general sales manager, look over a new squeegee being introduced to the trade by Breuer, manufacturer of a complete line of commercial vacuum cleaners, floor machines, portable electric blowers and dust collectors. Mr. Hoover will conduct extensive sales training programs for Breuer distributors in his new territory, which includes New England, upper New York State, and Pennsylvania outside of Philadelphia.

SLEVE, formerly assistant manager at Junction City, is now manager of the two Hiawatha theatres.

Plans for the installation of CinemaScope and wide-screen equipment in South America and the West Indies will be discussed by A. F.



A. F. Baldwin

Baldwin, vice-president and export manager of National Theatre Supply, on an extensive trip he is making through Brazil, Colombia, Venezuela, Mexico and the Indies. In Mexico 18 CinemaScope installations already have been sold, Mr. Baldwin said before his departure. Acceptance of the new processes, he added, is widespread south of the border and is steadily increasing in all sections.

The Plaza theatre, Asheville, N. C., has been sold by Publix-Bamford Theatres, Inc., of that city to the newly formed Asheville Theatres, Inc. At the head of the new firm is JACK S. FULLER of Columbia, S. C., president, and SAM L. IRVIN, Darlington, S. C., secretary-treasurer. The group also owns theatres in Columbia, Orangeburg, Spartanburg, and Darlington, all in North Carolina.

THOMAS L. RAWLINGS has been appointed assistant manager of the Palace theatre, Jacksonville, Fla.



The preview of the "all-system" theatre equipment package developed by the Ballantyne Company, Omaha, brought engineers and dealers from all over to that city, recently, including the group shown above. Left to right are Sam Wheeler, R & S Theatre Supply, Washington, D. C.; Ross Wheeler, Washington, D. C.; A. J. Rademacher, Altec Service Corporation, New York City; Rocco Dillione, Walter Reade Theatres, New York City; and M. D. Faige, of Norpat Sales, Inc., New York.

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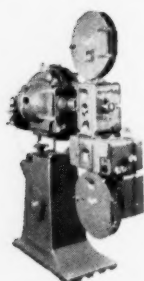
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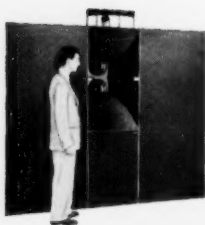
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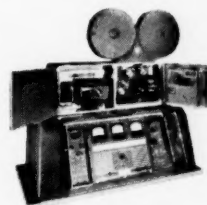
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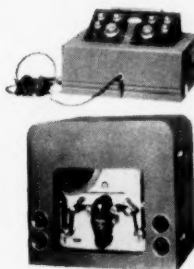
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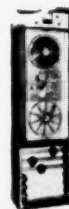
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